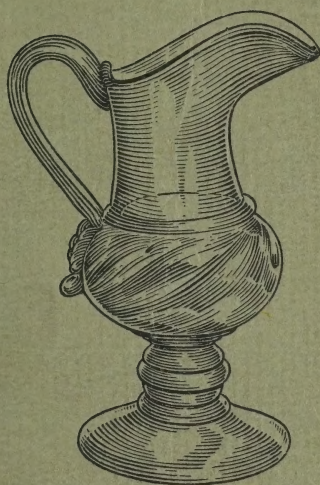


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# EARLY AMERICAN GLASS

*Oriental Lowestoft • English Lustreware*

*The Superb Collection Formed by*  
**MRS FREDERICK S. FISH**



*Public Sale*  
*January 5 and 6 at 2 p. m.*

BY ORDER OF FREDERICK S. FISH, JR  
MRS JANE FISH BALLARD, PRESENT OWNERS

**PARKE-BERNET GALLERIES • INC**

30 EAST 57 STREET • NEW YORK

1940



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SALE NUMBER 159

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1940



[NUMBER 390]

UNIQUE MID-WESTERN SUGAR BOWL

One of the Rarest Known Early Pittsburgh-Ohio Pieces  
Pattern-molded Thin Translucent Glass Probably  
Blown at Zanesville, Ohio



# EARLY AMERICAN GLASS

*Choice Comprehensive Groups of*  
SANDWICH LACY AND OTHER PRESSED GLASS  
BLOWN THREE-MOLD • HAND-BLOWN AND  
PATTERN-MOLDED GLASS

*Including Rare and Beautiful Specimens of*  
*South Jersey • New York State • New England*  
*Stiegel and Mid-Western Varieties*

ALSO A FINE GROUP OF ORIENTAL LOWESTOFT AND  
ENGLISH LUSTREWARE PITCHERS

*Collection Formed by*  
**MRS FREDERICK S. FISH**

CATALOGUE OF GLASS WRITTEN BY  
HELEN McKEARIN



Public Sale January 5 and 6 at 2 p. m.

BY ORDER OF FREDERICK S. FISH, JR  
MRS JANE FISH BALLARD, PRESENT OWNERS

PARKE-BERNET GALLERIES • INC  
NEW YORK • 1940

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## THE MRS FREDERICK S. FISH COLLECTION



TO many of the students and collectors of Early American glass the remarkable collection formed by Mrs Frederick S. Fish is already well known and appreciated. It is without doubt one of the outstanding collections in the country and one of the largest assemblages of the finest in American glass ever to be offered at public sale.

Its indisputable quality is due to the fact that over a period of more than twenty-five years Mrs Fish exercised the critical judgment of a connoisseur in choosing the individual items. In scope, she has formed one of the most comprehensive collections; nearly every known category of American glass is represented. Many of the individual pieces were heirlooms acquired from owners in whose families they had been handed down. Many were once also important items in former early and well-known collections, some of which were auctioned by the late Thomas E. Kirby, by Hiram H. Parke and Otto Bernet. Several pieces have been treasured possessions of more than one famous collector and connoisseur of American glass.

It is hoped that the brief notes on American glass designs which follow hereafter in the foreword and throughout the catalogue will be of assistance in studying the pieces. Of necessity much has been omitted which would further highlight this truly important and comprehensive collection.

H. McK.





## EARLY AMERICAN GLASS

*By Helen McKearin*



FOR most students and collectors "Early American Glass" is a comprehensive term indifferent to the factors of time and foreign influence. It bridges the widening stream of American glass manufacture from Colonial days well through the mid-nineteenth century, covering all the various types and designs of glass which collectors have netted from that stream. Thus it stands for the hand-blown and pattern-molded glass in the designs and decorative technique which were transplanted from Continental and British glass houses and eventually, from their gradual assimilation, gave birth to purely American designs in form and decoration. It stands also for the early nineteenth century contributions to design—the Blown Three-Mold glass and the historical and pictorial flasks blown in full-sized molds; and, again, for the Lacy glass and all the other new types and forms made possible by and immediately following the perfecting of the pressing machine in the late eighteen twenties.

On the other hand, while the term "early", as generally applied to a given piece of American glass, also has its own peculiar variability, its implied time element is less general. It refers largely to such factors as when a given design of shape or decoration, decorative technique or method of manufacture joined the stream of American glass production. While patient students of the last two decades have pinned down many facts regarding these facets of American glass the multitudinous problems they present are by no means completely solved.

Until the nineteen twenties only two glassmaking centres had been the object of intensive research, that of South Jersey, then associated only with Caspar Wistar, and that of William Henry Stiegel at Elizabeth Furnace and Manheim, Pennsylvania. The researches of Messrs Hunter and Kerfoot in establishing the nature and characteristics of their output marked these two centres as the fountain heads of two distinct streams of tradition in glassblowing and decorative techniques in America. Subsequent studies have revealed the use of the same methods elsewhere, in the case of Stiegel before as well as after his ventures, and have emphasized the foreign roots of these traditions. In spite of these facts they are labeled Stiegel and South Jersey with the indelible ink of past error and common usage.

When we speak of the South Jersey tradition in glass we refer to individual off-hand pieces—by-products, not commercial wares—blown in the many bottle and window glass houses of New Jersey, New York and New England. In these houses the blowers, while possibly producing a small quantity of household utensils for strictly local trade, habitually exercised their right to the fag end of the pot by blowing useful and ornamental objects for their own households and for friends. Their technique was individual. Since they were under no commercial compulsion to meet the current fashion in glass they could form their pieces as fancy or taste dictated. The objects they created have the *naïveté* and peasant-like quality associated with folk art.

The general physical characteristics of these individual pieces are distinctive and unmistakable. They were blown mainly from window and bottle glass. Those from South Jersey were in shades of aquamarine, amber, green, sometimes blue, and in addition, in the nineteenth century, in such colors as opaque white and shades of rose and maroon; those from New York State usually in light greens or blue-aquamarine, occasionally shades of amber or olive green and, rarely, blue; those from New England principally in various ambers and greens, less frequently aquamarine and, rarely, blue and amethyst. Except for the very occasional use of the pattern mold in Jersey, all pieces were hand-blown. Decorative effects were obtained simply by color and shape or by a superimposed layer of glass tooled into a heavy swirl, swagging, or the so-called lily pad. Frequently an applied foot was crimped and the neck of a vessel threaded. Applied decoration such as prunts and seals, quilling and rigaree was also sometimes used on Jersey pieces. As a later development, decoration was achieved through the use of various color combinations in swirled and looped effects. No matter how delicate or graceful in shape and decorative treatment, the thickness of the metal invested the objects with a quality of sturdiness rather than a feeling of fragility.

Many individual hand-blown pieces are found which are obviously in the South Jersey tradition, but are without definite identifying characteristics and unaccompanied by any history even as to the section of the country in which they were found. Such articles are usually classified simply as South Jersey type.

While to-day hardly any one would have the temerity to attribute a hand-blown piece to the factory of Caspar Wistar, it is nevertheless likely that, when he defied England's ban on Colonial manufacture of glass and brought Belgian and Dutch glass men to his glass house established near Allowaystown in 1739, he became responsible for an American glass tradition. It spread next to the second Jersey factory, started at Glassboro by three of the Stanger brothers, former Wistar employees; and thence, through the migration of blowers, to the bottle and window glass houses which gradually came into



existence in the early nineteenth century in New Jersey, New York and New England. Although there were a few eighteenth century glass houses in New York and New England, the majority were established after the turn of the century as a spreading population created a demand and slowly improving transportation facilities increased the prospect of financial success. Generally speaking, however, they were small houses producing bottles and window glass for a limited, practically local, trade and many were short-lived. The off-hand pieces—bowls, pitchers and similar articles—blown by their workmen are to-day of comparative and often of extreme rarity. Some of the finest lily-pad pieces which have survived were blown at Stoddard, N. H., and New York houses in the northern and western sections of the state.

#### THE STIEGEL TRADITION

The Stiegel tradition in glass design and techniques is the antithesis of the South Jersey. In general it might be said to epitomize skills standardized to conform to the commercial requirements for table and decorative wares. Thus it embraces a wide variety of types and decorative techniques, the nature of which, as has been stated, was set forth by the studies of Messrs Hunter and Kerfoot.

The general physical features of the glass in the Stiegel tradition are as distinctive as those of the South Jersey. Both lead and non-lead glass was used. The colored metal, largely flint glass, was in shades of rich blues, purples, amethysts and, rarely, emerald green. Shapes were expertly formed and rather sophisticated, faithfully following their English and Continental prototypes. Decoration was widely varied: wheel-cut and diamond-point engraving, enameling and expanded pattern-molded designs such as paneling, ribbing, fluting and variations of the "Venetian diamond", the latter sometimes in an all-over pattern and sometimes with small diamonds above long vertical flutes.

The story of the romantic "Baron's" spectacular rise to prosperity and pathetic ruin is an oft-told tale which need not be emphasized here. However, an aspect of his glass manufacturing which can not be too often reiterated is that he brought to America skilled engravers and enamelers trained in Continental glass houses and blowers who had practiced the Venetian techniques in the English factories in the Bristol District. Consequently the Stiegel glass not only had the design and decorative elements of the fine imported table and ornamental wares of the day but also, as was intended, was so like them that it is frequently impossible to distinguish the domestic from the imported articles. However, though foreign glass was copied deliberately, at least three new pattern-molded designs were originated: the paneled vase and the beautiful daisy-in-square and daisy-in-hexagon perfume bottles. No prototypes of these have been found in England or on the Continent. Nor, so far as we know to-day, were these particular perfume bottle designs used in any other American glass house.

When students realized the extent of Stiegel's success in producing glass like that of his foreign competitors and that, after his bankruptcy, his craftsmen naturally continued to use the same techniques and designs in later factories where they found employment, the term "Stiegel Type" was coined to designate pieces having the requisite "Stiegel" features but unaccompanied by any sort of indisputable evidence as to origin. As our knowledge of early houses and their products has expanded, other factors have entered into the picture, broadening the meaning of both Stiegel Type and even Stiegel. It is quite possible that many of the plain and engraved flasks so like Dutch glass were blown in early New York City glass houses or in Philadelphia. It is probable that many of the wines and decanters attributed to Stiegel were made at the contemporary Philadelphia Glass Works which disputed Stiegel's right to the claim of being the first flint glass manufacturer in America. Pieces with engraved decoration once attributed to Manheim are now known to have been made in the New Bremen glass factory of John Frederick Amelung, at the later Washington, D. C., glass house, in the Pittsburgh district and some even in New England. It is thought that some enameled decoration was used at New Bremen. Because of all these facts "Stiegel", with a few exceptions, is to-day a generic rather than a factory term, signifying as it probably always will the tradition in glass design which has so long been identified with it.

During the years following the Revolution and in the early nineteenth century the "Stiegel tradition" was carried into the Ohio River and Pittsburgh districts by former craftsmen from Stiegel's and Amelung's glass houses and by others trained either here or abroad in the same techniques. As the need for glass grew, so did the glass houses, some of which were established by blowers from the east. In a few of these early houses a limited amount of tableware was undoubtedly blown for local trade, but their principal output consisted of window glass and bottles, which seem to have been the most essential articles in a newly opened country.

Although the old German post method of bottle blowing was practiced to some extent, the Stiegel method of using one gathering of glass blown in the dip mold (pattern mold) seems to have been preferred. The pattern-molded bottles and flasks and the household utensils blown in the same molds are now often called "Ohio-Stiegel". The pitchers, bowls, and similar articles in this group, which includes some of the finest and rarest known pieces of American glass, were blown from fine quality bottle glass and, unlike most of the glass in the Stiegel tradition, have an individual quality. When flint glass tableware was added to the regular products of existing factories and new ones were established for its manufacture, the Stiegel tradition in decorative techniques was perpetuated. But, in a short time, shapes and treatments were evolved which were distinctly Mid-Western and American. The advent of the pressing machine in the late eighteen twenties revolutionized the industry in the Mid-West as it did in the East.



## BLOWN THREE-MOLD GLASS

Blown Three-Mold is a milestone in the history of American glass manufacturing and design. So far as we now know, it was the first commercial tableware blown in full-size molds and was an independent, perhaps the first, American contribution to glass designs in molded tableware. This glass, blown in full-size three-section molds, made its appearance about 1820 and was a distinctive American product for many years, probably until about 1840 or a little later. It was probably in order to compete more successfully with the expensive and fashionable imported Irish and English blown glass with wheel-cut designs that our ingenious glass manufacturers devised a means of simulating the cut glass by adapting its patterns to blown glass through the medium of the full-size mold. Though prompted by commercial expediency, they did not stop with mere imitation of a few simple designs; they created many of their own. Actually a new type of glass was evolved.

The patterns in which Blown Three-Mold occurs fall into three categories according to their predominating motifs: geometric, arch, and Baroque. Designers made the most of the possibilities in combining the simple geometric motifs of vertical, diagonal, horizontal, chevron and spiral ribbing with each other and with diamond diapering and the sunburst motifs, of which there are at least nine. Consequently the majority of the patterns fall into the geometric group. Three or four of the simplest patterns are found on pieces blown in full-size two- or four-piece molds. Likewise there are pieces blown in two- or four-piece molds in Baroque designs, which are always included in the Blown Three-Mold group because of their similarity in quality of metal and in design.

Comparatively few of the many patterns or various molds in which their variations were blown can be positively attributed to a specific factory. Excavations made by Mr Harry Hall White have proved that a few patterns were used at Vernon, N. Y., for bottle and flint glass articles; and that bottle glass pieces in one or two patterns were blown at Kent and at Mantua, Ohio, at Coventry, Connecticut, and at the Marlboro Street factory in Keene, N. H. As my own studies have proved that the Keene molds were used for clear flint glass pieces and the factory advertised flint glass, I believe that clear flint Blown Three-Mold in certain patterns was made at Keene. The comparative rarity of articles in the patterns identified with these factories leads one to the conclusion that the production was not very extensive. On the other hand, the number of patterns and of articles molded in them which have been identified as Sandwich indicate that Sandwich must have put out a large line of this ware. It is quite likely that the majority of the patterns originated there.

While the full-size three-section mold was, of course, used in other countries, Ireland seems to have been the only place where patterns similar to our American ones were used. According to Mr Dudley Westropp, curator of the Dublin Museum and an authority on Irish glass, the method was probably

introduced from America and production was very limited in Ireland. The Irish designs were made up of the simplest motifs: ribbing, fluting, and diamond diapering.

#### EARLY SANDWICH GLASS

Under the guiding genius of Deming Jarves, from 1825 to 1858, the Boston and Sandwich Glass Company made some of the finest contributions to American glass. Fine hand-blown wares were produced, as well as Blown Three-Mold glass. But the types for which the factory has been justly famous for years are the Lacy glass and the clear and colored lamps, candlesticks, and vases.

If Blown Three-Mold was the first independent American design in molded tableware, Lacy glass was the second. Lacy glass was an entirely new type of American glass made possible by the perfecting of the pressing machine. Many of the forms were quite original and the beautiful patterns in almost infinite variety were so designed as to enhance the metal's potentialities for brilliancy. It may have been inspired by the desire to outshine cut glass but it was not, as is frequently intimated, an imitation of it. The intricacy and delicacy of most patterns couldn't possibly have been achieved by a cutting wheel. For many years every piece of Lacy or other pressed glass was automatically attributed to Sandwich. Now, however, it is known that several contemporary Mid-West factories produced similar glass. But except for a few marked pieces, patterns have not been identified with specific factories. On the other hand, the extremely valuable excavations by Francis L. Wynn on the site of Deming Jarves' second Sandwich glass house have made possible the positive identification of numerous Sandwich patterns in Lacy and similar glass. Detailed studies of the excavated fragments have been made by Lura Woodside Watkins, Dr Charles Green, and Ruth Webb Lee, identifying patterns and objects. It should be pointed out that the second Sandwich glass house was erected on filled-in land which contained discarded and broken pieces from the original glass house.

Due to the brittleness of the metal from which Lacy glass was made and the method of manufacture, few pieces left the molds in mint condition. Slight chips were more than likely to occur on the edges of the pieces. Also, this new tableware performed its function almost daily, so that nicks and chips were practically inevitable. Because of these considerations, the usual slight nicks and chips on Lacy glass do not appreciably lessen the desirability of a fine piece.

Of almost equal importance in American glass design are the fine lamps, candlesticks, and vases. While vase forms have been made for centuries, few lamps with closed fonts fitted with wick burners and candlesticks were made of glass before the advent of the pressing machine. At first the fonts of lamps and bowls of vases were blown in a mold and then attached to a pressed standard. Also the early pressed lighting devices and vases were not made in one



section, but of two or more parts made separately and joined by a thin wafer of glass. The building up of the articles from separate parts made possible an almost unlimited variety of combinations of standards, or bases, and tops and, also, of contrasting colors. They give us further evidence of the economy and ingenuity of our early glass designers.



I am indebted to Ruth Webb Lee who, because her book *Sandwich Glass* is not off the press at this writing, kindly lent me her proofs of illustrations of sugar bowls, compotes, and dishes so that it has been possible to refer the reader to her plate numbers in order to identify patterns. The references in the present catalogue to illustrations in her book do not refer to the specific pieces but to the patterns or designs only.

HELEN MCKEARIN

# ORDER OF SALE



## FIRST SESSION

### FRIDAY AFTERNOON, JANUARY FIFTH

Sandwich Lacy and Other Pressed Glass	1- 98
With Some Examples of Sandwich Blown Glass Types	
Blown Three-Mold Glass	99-144
Hand-Blown and Pattern-Molded Glass	145-232

## SECOND AND LAST SESSION

### SATURDAY AFTERNOON, JANUARY SIXTH

Sandwich Lacy and Other Pressed Glass	233-316
Blown Three-Mold Glass	317-340
Hand-Blown and Pattern-Molded Glass	341-418
Oriental Lowestoft Porcelain	419-440
Staffordshire, Bristol, and Sunderland Lustreware	441-465

## FIRST SESSION

Friday, January 5, 1940, at 2 p. m.

CATALOGUE NUMBERS 1 TO 232 INCLUSIVE



### SANDWICH LACY AND OTHER PRESSED GLASS

WITH SOME EXAMPLES OF SANDWICH

BLOWN GLASS TYPES

*THE work referred to in catalogue number 9 and certain other descriptions of Sandwich glass is Ruth Webb Lee's Sandwich Glass, 1939. References in this catalogue to illustrations in Mrs Lee's book are to patterns or designs, only.*

1. OVAL CLEAR GLASS BASKET

Pressed in a waffle design; handle in one piece with the bowl. Late.

2. SMALL BRILLIANT AMBER GLASS VASE

Pressed in a lacy design. French, probably Baccarat.

3. RARE LACY GLASS TUMBLER

Of straight-sided cylindrical form terminating in scalloped base; pressed in an attractive, possibly French, lacy design.

4. LACY GLASS RECEPTACLE

Of straight-sided cylindrical form, resting on eight small ribbed feet; similar in design to the preceding tumbler.

5. SANDWICH TYPE SAPPHIRE BLUE GLASS TUMBLER

Decorated with six panels bearing alternate butterfly and blackberry designs in low relief.

6. TWO PITTSBURGH PANELED TUMBLERS

[A]. Rich deep amethyst shading to a lighter tone in the panels. [B]. Rare greenish blue shade.

7. TWO RARE PANELED TUMBLERS

[A]. Brilliant dragonfly green. [B]. Fine shade of clear purple.



8. TWO PITTSBURGH TUMBLERS

Hexagonal at the base and circular at the top; pressed in a pattern of six Gothic panels, from the spandrels of which spring Roman panels. One in dark sapphire blue; the other sapphire blue, shading from dark at the base to light at the top. *Heights  $3\frac{3}{8}$  and  $3\frac{1}{4}$  inches*

9. PAIR SANDWICH LACY CLEAR GLASS EGGCUPS

Flaring scalloped rim, ovoid body resting on a short stem and circular scalloped foot; nicks on edge of foot.

*Note:* The brittleness of the metal and the method of manufacture made it difficult to produce lacy glass in proof condition. Also, it must be remembered that it was a popular type of tableware consequently subject to nearly daily use. Because of these factors comparatively few pieces are found without slight edge chips and nicks. However, in the eyes of most collectors, the desirability of the fine lacy glass is not appreciably lessened by such minor imperfections.

Illustrated in Lee, pl. 141, bottom row.

10. THREE SANDWICH CLEAR GLASS SALTS

[A]. Pressed in a Baroque design. Circular bowl having a flat narrow rim and resting on a ribbed circular foot; a chip on underside of the rim. [B]. A pair of salts *blown* in same pattern as the accompanying piece.

11. TWO SANDWICH PRESSED CLEAR GLASS SALTS

[A]. Rectangular, straight-sided, footed type. In a pattern of strawberry diamonds. [B]. Spread eagle with shield on breast, arrows and olive branch in talons and thirteen stars on the long sides, and a sheaf of grain between the sprays of leaves on the ends.

12. AMETHYST PRESSED GLASS SALT

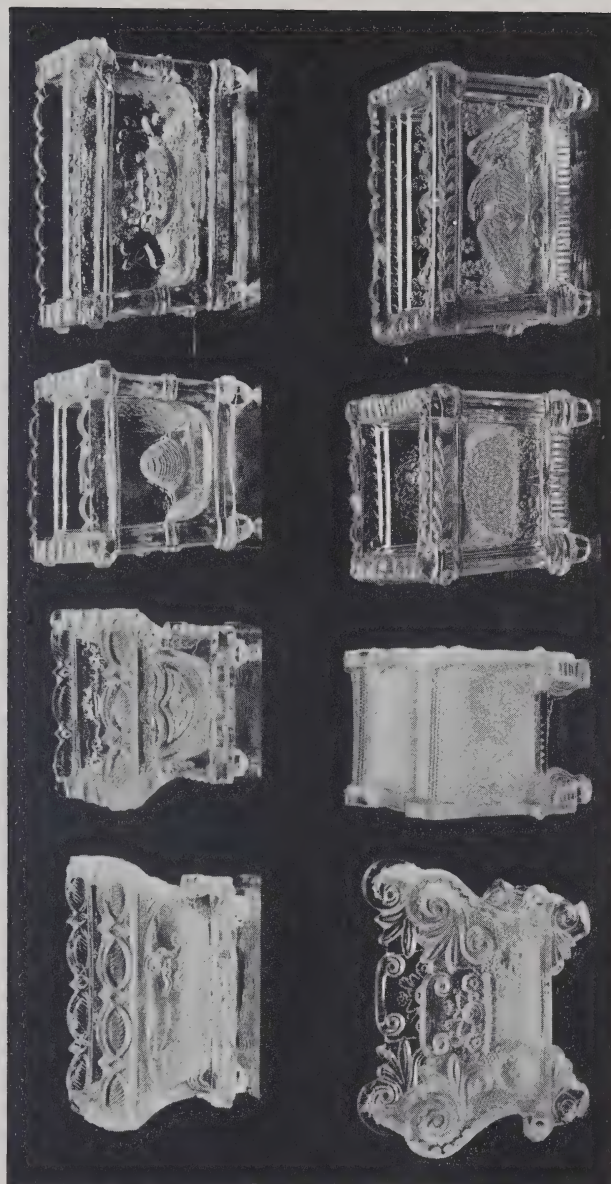
Circular bowl with a narrow scalloped rim, resting on a plain circular foot; chip on edge of foot.

13. FIERY OPALESCENT PRESSED GLASS SALT

Rectangular shallow bowl resting on four small feet, scroll rim; diamond and quatrefoil motif on the long sides.

14. PAIR AMETHYST LACY GLASS SALTS

Of unusual Gothic design. Shallow circular bowl with serrated edge; short stem and narrow foot with alternating round and pointed scalloped edge. Slight chip at edge of foot of one.



[21]

[21]

[22]

[22]

TOP ROW: NUMBERS 16-16-18-18

EARLY TYPES OF PRESSED GLASS SALTS

15. PAIR SANDWICH LACY GLASS SALTS

Rectangular footed bowl with scroll corners; a basket of flowers on each of the long panels. Pressed in the same mold as the opalescent salts, catalogue number 21.

16. PAIR CHARIOTEER CLEAR GLASS SALTS

Of the type made at Sandwich.

[See illustration]

17. TWO SANDWICH LAFAYETTE BOAT SALTS

Inscribed *Lafayet.* in a semicircle above the star over the paddle wheel; *B. & S. Glass Co* on the stern; *Sandwich* on the inside of the bowl and underside of the bottom. One clear glass; the other in rare light sapphire blue, slightly nicked.

18. PAIR RARE CLEAR PRESSED GLASS SALTS

Straight-sided rectangular footed type. A compote of fruit and leaves on the long sides, a beehive on a low table on one end, a thistle on the other. Characteristics of metal and design similar to those of marked New England Glass Company salts.

[See illustration]

19. PAIR YELLOW-GREEN PRESSED GLASS SALTS

In a rare light shade and like the preceding salts in shape. Fruit on the long panels; single rose on the ends. Probably made by the New England Glass Company. One cracked.

20. TWO NEW ENGLAND GLASS COMPANY SALTS

Like the preceding salts in shape. Baskets of fruit on the long panels; single rose on the ends. Marked on the bottom, *N. E. Glass Company Boston*. One opalescent and the other opaque white.

21. PAIR SANDWICH FIERY OPALESCENT SALTS

Scroll ends, basket of fruit on the long sides; foot on one chipped.

[See illustration]

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*Illustration of numbers 16, 18, and 21 appears on the preceding page.*



## 22. PAIR RARE CLEAR GLASS SALTS

Pressed in so-called American tree design. Spread eagle with shield on breast, olive branch and arrows in talons and thirteen stars on the long panels; spreading tree on the ends. Characteristics of metal and design similar to those of marked New England Glass Company salts.

[See illustration]

## 23. PAIR CHOICE SANDWICH EAGLE SALTS

Clear pressed glass; scroll corners formed by eagles holding a rope from which depends a shield. Like the opalescent salts, catalogue number 271, illustrated facing page 54. Chip on foot of one.

## 24. TWO PRESSED GLASS SIX-INCH PLATES

[A]. Clear amethyst glass in a pattern of alternate arch and dart. Mid-Western type. [B]. Brilliant amber glass in lacy pattern.

## 25. BRILLIANT CLEAR GLASS EIGHT-INCH PLATE

Pressed in a simple and attractive geometric design.

## 26. TWO LACY GLASS SAUCERS

[A]. Rare light peacock blue glass pressed in a peacock-eye design. [B]. Brilliant sapphire blue glass pressed in the crossed swords design.

Illustrated in Lee, pl. 76, at lower left and upper left, respectively.

## 27. TWO LACY CLEAR GLASS DISHES

Oblong in shape with chamfered corners. Pressed in an unusual pattern probably of Mid-Western origin: a heart between cornucopiae on the long panels, a shield surrounded by nineteen stars on the ends, and a variation of the lily motif on the corners. One with serrated edge, usual slight nicks found on this type of glass; serrated edge missing on the second dish.

Illustrated in Lee, pl. 157.

## 28. LACY GLASS EIGHT-INCH PLATE

Fine intricate design, possibly of French manufacture.

## 29. RARE LACY GLASS OCTAGONAL SAUCE DISH

Exceptionally sharp and brilliant pattern; rococo border and six-pointed star centre surrounded by a ring of shells. Exceptionally fine condition.

*Diameter 5 inches*

Pattern illustrated in *Antiques*, July, 1938.

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*Illustration of number 22 appears facing page 2.*

30. TWO SANDWICH LACY GLASS DISHES

In exceptionally fine condition, pressed in pattern having a variant of the Princess feather medallion; serrated edge. One with small plain serrations; the other with larger stippled serrations and illustrated in Lee, pl. 82, at lower right. *Diameter about 6½ inches*

31. PAIR LACY GLASS GOBLETS

Bowl decorated with a heavy floral relief design on a stippled background; spool stem ribbed at top and bottom; octagonal ribbed foot.

*Note:* These goblets and the four following lots are rare. Experts in the field differ in their opinion as to whether or not goblets of this type were made in America or in France, only. Whatever their nationality, they are indisputably rarities in lace glass.

32. TWO RARE LACY CLEAR GLASS GOBLETS

[A]. Rounded bowl flaring at the rim, decorated with a relief band of grapes and leaves on a stippled background above scrolls and a variation of the lily; plain stem, the circular foot with waffle design on the underside. [B]. Straight-sided cylindrical bowl flaring at the plain rim and decorated with fine diapering bordered by scrolls and shells; broad ribbed knob at the top of a tapering stem; octagonal foot with waffle design on the underside.

33. TWO RARE LACY CLEAR GLASS GOBLETS

[A]. Circular bowl decorated by a band of leaves and berries on a stippled background, above a band of diamond diapering; swirl ribbing on top of stem; circular foot with waffle design on the underside. [B]. Circular bowl with a wide band of interlacing ornamental arches above a band of diamond diapering; tapering stem; octagonal foot with waffle design on the underside.

34. TWO RARE LACY CLEAR GLASS GOBLETS

[A]. Straight-sided bowl rounding at the bottom and decorated by a band of strawberry diamonds on a fine stippled background bordered by *fleurs de lis*, leaves and darts at the bottom of the bowl; two rings at top of stem; octagonal foot with waffle design on the underside. [B]. Tapering bowl decorated by three bands of waffling and, at the bottom, swirl ribs extending onto the stem; waffle design on underside of the circular foot.

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**35. TWO RARE LACY CLEAR GLASS GOBLETS**

[A]. Rounded bowl decorated by alternate panels of elaborate scroll and shell motifs and narrow panels of fine diamond diapering; swirl ribbing at top of the stem; circular foot with waffle design on the underside. [B]. Wide bowl with panels of a leaf motif on a stippled background, separated by three vertical ribs; stem and foot similar to those of the accompanying goblet.

**36. SANDWICH LACY GLASS CREAMER**

Peacock-feather band above Gothic pattern; edge of rim chipped.

Illustrated in Lee, pl. 145.

**37. SANDWICH DEEP SAPPHIRE BLUE GLASS CREAMER**

Pressed in helmet shape with eight panels showing four different scroll and leaf patterns; scroll handle. Slight chips on edge of spout.

Illustrated in Lee, pl. 148, at upper right.

[See illustration]

**38. LIGHT SAPPHIRE BLUE GLASS SUGAR BOWL AND COVER**

In a design similar to the preceding creamer. Rare type of Sandwich sugar bowls. Rim chipped.

Illustrated in Lee, pl. 148, at upper left.

[See illustration]

**39. RARE PRESSED CLEAR GLASS SUGAR BOWL AND COVER**

Heavy oblong bowl with ribbed corners. Diamond and scroll design on the ends, below heavy shells which form the handles; border of flowers framing a sunken panel in diamond design on the long sides. Rectangular footed base with scalloped edge. The shape of this unusual piece is reminiscent of some of the Staffordshire sugar bowls. Rim and knob chipped.

**40. LARGE BRILLIANT YELLOW-GREEN GLASS SUGAR BOWL AND COVER**

Pressed in a variation of the waffle design. Circular bowl with flaring notched rim and resting on flaring scalloped circular foot; dome cover to match and faceted ball knob. Fine example of English pressed glass.

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*Illustration of numbers 37 and 38 appears on the following page.*





[42]

[47]

[41]

TOP ROW: NUMBERS 38-37-45

41. BRILLIANT COBALT BLUE PRESSED GLASS SUGAR BOWL  
Unusual rectangular form. Rare type, probably from a Pittsburgh glass house. Slight chips on edge of the rim and cover.

[See illustration]

42. BRILLIANT SAPPHIRE BLUE GLASS SUGAR BOWL AND COVER  
Shading from deep to light blue in the petals or loops. It is of note that on this beautiful example of Pittsburgh pressed glass the loop or petal pattern is repeated on the finial of the cover.

[See illustration]

## 43. RARE SANDWICH COBALT BLUE LACY GLASS SUGAR BOWL

Circular bowl with sides flaring to the upright scalloped rim and resting on a short stem and a small circular scalloped foot. Rare design of alternating foliated scrolls and basket of fruit and flowers above an eagle-headed shield. Two chips on rim.

*Note:* The design on this sugar bowl is like that of sugar bowl number 274 illustrated in this catalogue facing page 54 and in Lee, pl. 146, at upper right.

## 44. PAIR SANDWICH LACY GLASS SUGAR BOWLS AND COVERS

In clear glass and of octagonal form; in design like the sugar bowl number 274 illustrated in this catalogue facing page 54 and in Lee, pl. 144, centre of bottom row.

## 45. RARE SANDWICH YELLOW GLASS OCTAGONAL SUGAR BOWL

Brilliant canary-colored glass, pressed in the popular Gothic arch pattern.

Illustrated in Lee, pl. 148, at lower right.

[See illustration]

## 46. RARE SANDWICH OCTAGONAL SUGAR BOWL

Like the preceding sugar bowl in pattern and color.

## 47. PAIR SMALL COBALT BLUE COMPOTES

Simple pressed pattern on the underside of the shallow circular bowl with scalloped edge; resting on a short stem terminating in melon ribbing, deeply scalloped foot. Possibly a product of the New England Glass Company.

[See illustration of one]

## 48. TWO SANDWICH LACY GLASS PICKLE DISHES

Brilliant clear glass in two variations of the attractive so-called butterfly pattern. One  $6\frac{7}{8}$  by  $4\frac{3}{8}$  inches; the other 9 by 6 inches and illustrated in Lee, pl. 86.

## 49. LACY GLASS TWELVE-SIDED PLATE

In an unusual shade of light greenish blue; pressed in an attractive design. Rare. *Diameter 7 inches*

## 50. SET OF FOUR EARLY SANDWICH LACY GLASS TRAYS

Of clear glass. Rectangular with a scallop at the centre of each side and with serrated edge; pressed in design of foliated scrolls and *fleur de lis* motif on a stippled background. Slight nicks in serrations.

*Size  $4\frac{1}{2}$  by 6 inches*

51. SET OF SEVEN EARLY SANDWICH LACY GLASS PLATES

Like the preceding set in size and design, except for a plain edge; tiny nicks on edge.

52. BRILLIANT CLEAR GLASS LOG CABIN "INDUSTRY" DISH

Circular, with a log cabin in relief at the centre and plowmen, a full rigged ship, and factory impressed on the stippled background of the sides. Serrated edge; two chips in serrations.

Illustrated in Lee, pl. 80, at the right.

53. TWO HEAVY CLEAR GLASS SANDWICH DISHES

Pressed in heart patterns. [A]. Four hearts at the centre, band of strawberry diamonds on the sides, and border of hearts and anthemia on the rim; scalloped edge. Pattern shown in Lee, plate 96, at upper left. *Height 1 3/4 inches; diameter of top 6 5/8 inches.* [B]. Rare variant having leaf and diamond design at the centre, band of small strawberry diamonds and one of fine diamond diapering on the sides, alternate hearts and lyres on the rim; scalloped edge.

*Height 1 1/2 inches; diameter 7 1/2 inches*

54. RARE SANDWICH HEAVY CLEAR GLASS COMPOTE

Shallow circular bowl with flaring scalloped rim, pressed in pattern similar to the preceding dishes with border like that of the first. Heavy short knob stem and flaring circular foot with leaf design on stippled background pressed on the underside. Slight nicks on edge of bowl.

*Height 3 3/8 inches; diameter of bowl 6 3/4 inches and of foot 3 1/2 inches*

55. RARE SAPPHIRE BLUE LACY GLASS TWELVE-SIDED PLATE

In a clear shade of light sapphire blue. In unusually fine condition.

*Diameter 6 inches*

Illustrated in Lee, pl. 103, at lower right.

56. PAIR BRILLIANT LACY GLASS DISHES

Of clear flint glass, in circular form with flaring rim; brilliant sharp design with star variant of the Princess-feather medallion. Slight chips.

*Diameter 8 1/2 inches*

Illustrated in Lee, pl. 126.

57. PAIR SANDWICH EAGLE DISHES

Brilliant clear flint glass. At the centre, the American eagle with arrows and olive branch in its talons, surrounded by thirteen stars on a stippled background. Crack in rim of one dish.

*Diameter 7 inches*

Design is like that of the dish illustrated in Lee, pl. 107.





[58]

[61]

[59]

TOP ROW: NUMBERS 63 AND 65

## 58. RARE SANDWICH LACY CLEAR GLASS DISH

Shallow circular bowl with wide flaring rim, serrated edge; beautifully sharp feather pattern with quatrefoil centre. Short crack in rim.

*Diameter 9¼ inches*

Illustrated in Lee, pl. 116.

[See illustration]

## 59. FIERY OPALESCENT GLASS PLATE

Pressed in the early Sandwich "Roman Rosette" design, like the sauce dish at upper right in Lee, pl. 75. Rare.

*Diameter 9¼ inches*

[See illustration]

## 60. SANDWICH LACY GLASS CIRCULAR DISH

Sparkling clear flint glass in sharply defined peacock-eye design; serrated edge.

*Diameter 9 inches*

61. RARE SANDWICH LACY CLEAR FLINT GLASS COMPOTE

Nine-inch bowl pressed in same mold as the preceding dish, resting on a knopped stem; slightly domed circular foot in lace glass design. Chip on rim, nicks on edge of foot. *Height 4½ inches*

Illustrated in Lee, pl. 139, at lower right.

[See illustration]

62. SANDWICH LACY GLASS VEGETABLE DISH

Of clear flint glass pressed in one of the most attractive of the lace glass patterns; pressed in same mold as the following compote. Usual chips in serrated edge. *Size: 8½ by 10½ inches*

Illustrated in Lee, pl. 142, at lower left.

63. SANDWICH LACY GLASS COMPOTE

Brilliant clear flint glass bowl supported by a heavy hollow standard with flaring circular foot. Chips in serrations of the rim.

[See illustration]

64. SANDWICH LACY BLUE GLASS COMPOTE

Of deep cobalt blue flint glass. The bowl in the same design as the preceding compote; resting on an octagonal ribbed standard spreading at the bottom to a wide scalloped edge and with leaf pattern impressed on the interior. Cracked, standard mended.

*Note:* These compotes are among the rarities of Sandwich lacy glass. The blue of the present compote is next to amethyst in comparative rarity of color. The variations in standards or bases used in making these compotes is well illustrated by the examples in this collection.

Illustrated in Lee, pl. 138.

65. SANDWICH BRILLIANT CANARY YELLOW GLASS COMPOTE

Both bowl and standard made in the same molds as the preceding compote. An exceptionally fine example in color and clarity of design. One chip in the serrated edge.

[See illustration]

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*Illustration of numbers 61, 63, and 65 appears on the preceding page.*

## 66. RARE CANARY YELLOW FLOWER HOLDER

Tapering trefoil bowl impressed with ribbing in leaf-like design and having four compartments for flowers, one at centre and one at each of the three points; octagonal ribbed standard spreading at the bottom to a wide scalloped edge and with leaf pattern impressed on inside, like that of the blue and canary lace glass compotes, numbers 64 and 65, preceding.

[See illustration]

## 67. PAIR SANDWICH YELLOW "TULIP" VASES

Tall, graceful eight-paneled bowl, with deep scalloped flaring rim, resting on a hollow octagonal standard. The design is similar to the Bennington flint enameled tulip vases of the mid-nineteenth century.

*Height 10½ inches*

## 68. PAIR SANDWICH "TULIP" VASES

Of rare amethyst color. Like the preceding vases in design.

[See illustration]

## 69. PAIR SANDWICH PETAL AND LOOP CANDLESTICKS

Of translucent white glass. One of the most popular of the Sandwich designs. Heat crack in the socket of one.

*Height 7⅞ inches*

## 70. PAIR VASELINE PRESSED GLASS CANDLESTICKS

Hexagonal columnar type.

*Height 9⅛ inches*

## 71. PAIR DOLPHIN CANDLESTICKS

Of brilliant clear glass. Large dolphin supporting a petaled socket and resting on a single square base.

*Height 10⅜ inches*

*Note:* The single-base dolphins are thought to be the first dolphin type made in the Sandwich factory.

## 72. PAIR SANDWICH BLUE GLASS CRUCIFIX CANDLESTICKS

In a rare shade of peacock blue. The shaft a representation of the Crucifixion, supporting an octagonal socket and resting on a deep octagonal stepped plinth.

*Height 10 inches*

*Note:* These candlesticks were made in one piece, whereas the early types were made in two or more sections joined by a wafer of glass.

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*Illustration of numbers 66 and 68 appears facing page 14.*



73. PAIR PRESSED GLASS CANDLESTICKS

Of frosted semi-transparent white glass; hexagonal geometric design. Rare. Heat crack in socket of one. *Height 7 inches*

74. UNUSUAL PRESSED GLASS CANDLESTICK

Frosted glass shaft molded to represent a woman supporting a clear glass ribbed socket with wide flaring *bobèche*; resting on a circular base with pressed diamond band on the underside. Probably French.

*Height 11 1/4 inches*

75. EXTREMELY RARE BLUE GLASS DOLPHIN CANDLESTICK

Deep cobalt blue glass dolphin resting on a stepped circular scalloped base and supporting an opaque white twelve-paneled socket with scalloped rim. Small chip in base of the socket, where it has been re-cemented to shaft. *Height 6 3/4 inches*

Collection Jacob Paxson Temple, New York, 1923

76. PAIR SANDWICH DOLPHIN CANDLESTICKS

Single-base type in translucent white glass. Rare.

77. PAIR SANDWICH BLUE GLASS DOLPHIN CANDLESTICKS

In a rare shade of blue translucent glass; double-base type. Heat crack in socket of one.

[See illustration]

78. PAIR SANDWICH GREEN GLASS CARYATID CANDLESTICKS

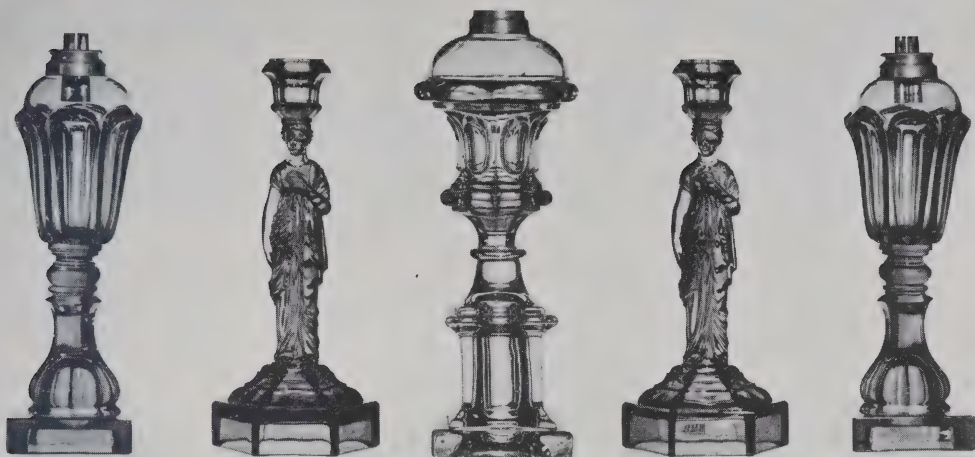
In a beautiful shade of clear sea green. Made in one section like the the Crucifix candlesticks catalogue number 72, made in one section. One of the rarest known Sandwich candlestick designs.

*Note:* There are probably not over twelve known specimens from this mold, including all the colors which have been found. The mold was identified as Sandwich from authenticated fragments of an amber candlestick, but the writer knows of no pair existing today in that color.

[See illustration]

79. LARGE DOLPHIN COMPOTE

Dolphin of frosted glass supporting a shallow frosted rose-colored bowl enriched by a band of grapes and leaves and with a deeply scalloped edge; domed base with plain edge and decoration like that on the bowl. Said to have been found near Sandwich and attributed to that factory.



[68]

[77]

[66]

[77]

[68]

TOP ROW: NUMBERS 82-78-81-78-82

EXCEPTIONALLY FINE EXAMPLES OF THE LIGHTING DEVICES  
CONTRIBUTING TO SANDWICH'S FAME FOR GLASS DESIGN

Including Caryatids, Perhaps the Rarest Design in Candlesticks  
And an Unusual Vase with Impressed Leaf Pattern

80. FINE PAIR CLEAR GLASS LAMPS

Blown font with engraved grape and leaf decoration, attached by a ribbed knob to a pressed base consisting of a stepped circular stem on a square scalloped foot, with design pressed on the inside thereby giving great brilliance to the glass. Rare. *Height 10½ inches*

81. TALL VASELINE GLASS LAMP

Unusual, fine example in an uncommon design.

*Height 11 inches*

[See illustration]

82. PAIR SANDWICH BLUE GLASS WHALE-OIL LAMPS

In a beautiful shade of clear sapphire blue and having the original burners.

[See illustration]

83. PAIR OVERLAY PEG LAMPS

Of slender cylindrical form, rounding slightly at the top to a brass collar; clear glass with rose overlay.

*Note:* This pair of lamps and the following overlay pieces, catalogue numbers 84 to 87, are said to have been made at Sandwich, probably in the 1850s, when some of our factories were attempting to compete with the popular imported wares of this Bohemian type.

84. PAIR OVERLAY PEG LAMPS

Sapphire blue over clear flint; fitted with camphene burners. Similar in form to the preceding lamps.

85. PAIR OVERLAY PEG LAMPS

Light opaque blue over clear glass. Decoration unusual.

86. MINIATURE OVERLAY COMPOTE

Light rose-colored glass with opaque white overlay; traces of gilt decoration on base and scalloped rim.

87. LARGE DEEP OVERLAY BOWL

Opaque white and sapphire blue on clear glass; scalloped rim. Unusual example.

*Depth 3¼ inches; diameter 10½ inches*

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*Illustration of numbers 81 and 82 appears on the preceding page.*



## 88. GLASS KNIFE AND SCENT BOTTLE

[A]. Clear glass knife, the handle decorated with clear green glass blocks and ribs. Said to have been made at the Sandwich glass factory. [B]. Tiny Sandwich scent bottle of amethyst and clear glass, blown in the form of an acorn. Inscribed in gilt *To Mary*.

## 89. BRILLIANT CLEAR GLASS PAPERWEIGHT

In the form of a triangular tapering column rising from a square plinth. Engraved flowers and leaves spraying from an urn deeply cut on the back; engraved festoons on the four sides of the plinth. Engraving at bottom of shaft on one side, *G B K Saratoga 1887*. Attributed to Sandwich. *Height 6 inches*

## 90. BRILLIANT CLEAR GLASS PAPERWEIGHT

Like the preceding paperweight in form. Elaborate urn cut on the back; also decorated with painted flowers and leaves. Attributed to Sandwich. *Height 6 inches*

## 91. TALL GOBLET

Large clear glass bowl engraved with the letter C surrounded by a floral wreath. Cut hexagonal stem of clear glass enclosing a twist of opaque white edged with red and blue; flaring circular foot. Attributed to Sandwich. *Height 7 1/8 inches*

## 92. RARE SANDWICH BOTTLE

Blown in the form of a mid-nineteenth century handled whiskey flask. Dark sapphire blue overlaid with clear glass and a rough irregular spattering of opaque white. Clear glass handle with long crimped end; hollow ball stopper, to match.

## 93. SANDWICH BLOWN GLASS FLOWER BASKET

Body of clear glass with a fine flecking of blue, amethyst, green, and opaque white; appears to be resting in a frame formed of clear glass superimposed and tooled into four arms, which terminate in waffled pads. Flaring waffled clear glass foot; loop handle decorated with clear glass quilling and flowers.



[95]

[94]

[96]

THREE FINE EXAMPLES OF SANDWICH HAND-BLOWN GLASS  
Including a Unique Presentation Bank, at Right

94. RARE SANDWICH EPERGNE

Four graceful clear glass flower holders and three clear green glass leaves set in a clear glass standard having a sturdy, ribbed hexagonal stem and broad circular foot. Delicate engraving ornaments the flower holders. The present owner acquired this rare item in Sandwich from a descendant of the original owner.

[See illustration]

## 95. SANDWICH HAND-BLOWN GLASS ORNAMENTAL PIECE

Large bellows bottle of clear glass with streaking of rose, blue, and opaque white and further ornamented by applied quilling, rigaree and leaf forms; short stem and flaring circular foot. Clear glass stopper in the form of a chicken. Rare. *Height with stopper 15 1/2 inches*

Collection of Jacob Paxson Temple, New York, 1923

[See illustration]

## 96. UNIQUE SANDWICH BANK

Of brilliant clear glass. A remarkable achievement in the art of glass blowing and probably the finest of the few Sandwich banks in existence today. In the early days of the Sandwich factory it was presented by Deming Jarves to one of the blowers as a gift to his infant daughter.

*Height about 17 inches*

Collection of Miss Minnie I. Meachem

[See illustration]

## 97. PEACH BLOW WATER PITCHER

Globular body, short cylindrical neck, flaring scalloped rim turned down on the sides; solid clear glass handle terminating in a long tapering ornament with a large leaf attached on the shoulder at one side.

## 98. CLEAR GLASS CHICKEN PAPERWEIGHT

With varicolored flecks of glass in the body; leaf design impressed on both sides of the raised wings. Rare. Slight chip on edge of one wing.

### BLOWN THREE-MOLD GLASS

## 99. CLEAR GLASS LAMP CHIMNEY

Blown in full-size three-section mold in an ornate ribbed and scroll pattern.

## 100. TALL CLEAR GLASS TOILET BOTTLE

Blown Three-Mold piece in French Baroque design.

## 101. LARGE BLOWN THREE-MOLD TOILET BOTTLE

Of clear glass, in an elaborate French Baroque design. Fitted with pressed glass mushroom stopper.



102. BLOWN THREE-MOLD FLOWER HOLDER

Unusual grayish blue glass. Well designed French Baroque pattern; cylindrical sides with hollow circular reeded foot. Rare.

*Height about 5 ¼ inches*

103. RARE YELLOW-GREEN CREAMER

Blown in full-size three-section mold in French Baroque pattern. Globular body, short cylindrical neck with deep pinched lip, hollow circular reeded foot, solid loop handle.

104. RARE BLOWN THREE-MOLD JUG

Clear glass in French Baroque design; further decorated by rose and blue on some of the units of the pattern. Possibly a Sandwich product.

*Height 4 inches*

105. SMALL BLOWN THREE-MOLD MUG

Of clear glass blown in a simple French Baroque pattern, parts of which are in red. Possibly a Sandwich product.

106. GRACEFUL BLUE GLASS BLOWN THREE-MOLD BOTTLE

Light sapphire blue with streakings of darker blue. Slender cylindrical body, long shoulders sloping to a long cylindrical neck with narrow flange. Blown in a delicate Baroque pattern so similar to some patterns found on Syrian type pieces of the first century A.D. that one wonders if the early nineteenth century mold-maker drew his inspiration from this ancient glass.

107. RARE SMALL COBALT BLUE GLASS COMPOTE

Blown in a simple Baroque pattern; shallow circular bowl with flaring rim, resting on a knopped stem and flaring circular foot. Rare and graceful piece.

*Height 4 ½ inches*

108. TWO BRILLIANT RUBY GLASS BASKETS

Of the type attributed to Sandwich. Only a few examples of ruby Blown Three-Mold are known. [A]. Blown in full-size three-section mold in panels of alternate vertical and scalloped ribbing; circle of beads below a ribbed flaring flange. Circular ribbed foot; loop handle. *Height to top of handle 6 ¼ inches*. [B]. Similar in shape to the accompanying basket and blown in the Baroque design like the salts catalogue number 10; plain handle. Crack in handle at base.

*Height 4 ¾ inches*

Basket A from the collection of George S. McKearin, New York, 1932

## 109. KEENE BLOWN THREE-MOLD INKWELL

Olive amber bottle glass. Blown in the geometric pattern having a band of diamond motifs between bands of vertical ribbing.

*Note:* Keene, N. H., was the site of two prosperous glass houses: one, the "North Works", operated from 1814 to 1855 for the manufacture of cylinder glass and bottles; the other, built on Marlboro Street by men who had withdrawn from the "North Works", was sold to Justus Perry in 1817. Until 1850 Perry and his associates produced a wide variety of whiskey flasks, ink bottles and similar containers, and *Blown Three-Mold glass*.

## 110. BLOWN THREE-MOLD CASTER BOTTLES

[A]. Mustard pot in geometric pattern of ribbings; pattern-molded Tam o'Shanter cover with button finial. [B]. Salt shaker in hitherto unlisted Baroque pattern.

## 111. BLOWN THREE-MOLD CASTER SET IN A SHEFFIELD HOLDER

Three cruet bottles, a mustard pot, and a salt shaker of clear flint glass patterned in a combination of vertical, horizontal, and diagonal ribbing. Slight imperfections.

## 112. SANDWICH BLOWN THREE-MOLD TOILET BOTTLE

In a pattern of vertical ribbing. Rare rich shade of amethyst.

## 113. SANDWICH BRILLIANT SAPPHIRE BLUE TOILET BOTTLE

Blown in a three-section mold in a pattern of fine spiral ribbing; two collar-like ribs at base of the neck separated by a narrow band of diagonal ribbing.

## 114. TWO BLOWN THREE-MOLD DISHES

Of exceptionally fine clear flint metal in a geometric pattern comprising a band of diamond diapering between bands of vertical ribbing. [A]. Circular, the sides flaring to the folded rim; on the base, the unusual design of a circle of eleven concave dots. *Height 1 ½ inches; diameter of top 6 inches.* [B]. Rare size, similar to the accompanying dish in shape.

*Height 2 inches; diameter of top 7 ¼ inches*

Collection of Jacob Paxson Temple, New York, 1923

## 115. PAIR BRILLIANT CLEAR FLINT GLASS DEEP DISHES

Blown Three-Mold in geometric sunburst pattern; the sunburst having radii to a tiny dot at the focus. *Diameter 6 inches*

116. TWO BLOWN THREE-MOLD DISHES

Of clear flint glass in a geometrical pattern with sunburst-in-square band. [A]. Shallow bowl-shaped dish. *Height about  $1\frac{1}{4}$  inches; diameter of top 5 inches.* [B]. Circular, with sides flaring to the folded rim.

*Height about  $1\frac{5}{8}$  inches; diameter of top  $6\frac{1}{4}$  inches*

117. RARE BLOWN THREE-MOLD DISH

Of clear flint glass blown in a geometrical pattern containing the rare waffle-centre sunburst which is characteristic of the Keene quart bottle glass decanters.

118. RARE TALL CLEAR GLASS WINE

Funnel-shaped bowl molded in a pattern of widely spaced diamonds above a band of graduated vertical ribbing, attached by merese to a long stem having a ribbed double knop and elongated tear at top of the stem; flaring circular foot. *Height  $5\frac{3}{8}$  inches*

119. SANDWICH CLEAR FLINT GLASS WINE

Blown in a full-size three-section mold in a geometric pattern of diamond diapering and ribbing; applied knopped stem and circular foot.

120. PAIR BLOWN THREE-MOLD PINT DECANTERS

In a geometric pattern of a wide band of diamond diapering between bands of vertical fluting; three ring collars on neck. Pressed wheel stoppers. Rare pattern.

121. PAIR CLEAR GLASS HEXAGONAL BOTTLES

Blown in full-size three-section mold in a pattern of a band of diamond diapering above one of vertical ribbing; folded flange. Pressed wheel stoppers.

122. FINE PAIR BLOWN THREE-MOLD DECANTERS

Of quart size in Baroque shell pattern; ball stoppers pattern-molded in vertical fluting.

123. RARE BLOWN THREE-MOLD BLUE GLASS DECANTER

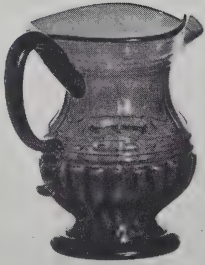
In a brilliant shade of cobalt blue; blown in the same mold as the preceding decanters.

Collection of Alfred B. Maclay, New York, 1935





[124]



[132]



[125]



[126]

RARE EXAMPLES OF BLOWN THREE-MOLD GLASS  
Exhibiting Choice Patterns Used at the Mount Vernon  
Keene, and Sandwich Glass Houses

124. BLOWN THREE-MOLD QUART DECANTER

Blown in the same mold as the preceding decanter, in an extremely rare shade of light gray blue. Ball stopper to match, and pattern-molded in vertical fluting.

[See illustration]

125. BRILLIANT OLIVE GREEN BOTTLE GLASS DECANTER

Blown in full-size three-section mold at the Mount Vernon Glass Company factory, Vernon, N. Y. Exceptionally fine example of these rare decanters, which never had stoppers.

[See illustration]

126. RARE GREEN GLASS QUART BOTTLE

Molded in a typical Blown Three-Mold pattern in full-sized two-section mold. Rare shade of clear light sea green.

*Note:* Quart and pint bottles of this type occur in several shades of green glass similar in hue, quality, and texture of metal to the heavy sunburst and Masonic flasks attributed to Keene, N. H.

[See illustration]

127. TYROLEAN BLOWN THREE-MOLD PURPLE GLASS FLASK

In a gorgeous shade of royal purple. Double-dipped chestnut shape with a short cylindrical neck and narrow flange. Slight nick in flange. Any flask in this color is a rarity, and so far as is known this is a unique specimen.

128. EXCEPTIONALLY FINE BLOWN THREE-MOLD FLIP

Of clear flint glass blown in a geometric pattern of diamond diapering, diagonal and vertical ribbing.

*Height 6 inches; diameter of top  $4\frac{3}{4}$  inches and of base  $2\frac{3}{4}$  inches*

129. BLOWN THREE-MOLD TUMBLER

Of clear flint glass in a geometric pattern containing sunburst with radii to a small dot at the focus. Rare size in this pattern. Probably blown at Sandwich.

*Height  $4\frac{1}{2}$  inches*

[See illustration]

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*Illustration of numbers 124 to 126, inclusive, appears on the preceding page.*



[134]

[141]

[133]

TOP ROW: NUMBERS 129-131-130

## 130. EXTREMELY RARE BLOWN THREE-MOLD TUMBLER

Of clear flint glass, blown in a half-pint decanter mold having a band of equilateral diamond motifs and half sunburst between bands of vertical ribbing.

*Height about 3 1/2 inches*

[See illustration]

## 131. RARE CLEAR FLINT GLASS CREAMER

Blown in a pint decanter mold in Baroque shell pattern.

[See illustration]



132. SANDWICH BRILLIANT COBALT BLUE FLINT GLASS CREAMER

Blown in a full-size three-section half-pint decanter mold. This shape, formed free hand, is seldom found in creamers molded in this pattern.

[See illustration]

133. SANDWICH BLOWN THREE-MOLD SMALL CREAMER

Of clear flint glass blown in a miniature decanter mold. In this pattern, exceedingly rare in size and shape.

[See illustration]

134. BLOWN THREE-MOLD SMALL CREAMER

Of brilliant clear flint glass with light sapphire blue rim. A choice example in a pattern rarely encountered.

[See illustration]

135. RICH DEEP BLUE BLOWN THREE-MOLD CREAMER

Blown in a small decanter mold in a geometric pattern having the rare sunburst motif with radii to an equilateral diamond centre. Very rare.

136. SANDWICH BLUE FLINT GLASS SALT

Blown in full-size three-section salt-shaker mold in the geometric pattern having a band of sunbursts. The shape is rarely found in Blown Three-Mold salts.

*Note:* Footed salts were shaped free hand after the pattern had been obtained by blowing the metal in a mold for a tumbler or small bottle.

137. RARE SANDWICH BRILLIANT BLUE GLASS SALT CELLAR

Blown Three-Mold in geometric pattern of a band of alternate diamond diapering and sunburst-in-square above a band of chevron ribbing. Like the salt catalogue number 326 in pattern and shape, but of slightly smaller size.

138. CLEAR FLINT GLASS BLOWN THREE-MOLD SALT

Unusually small size. Tiny circular bowl with flaring rim and resting on a large heavy circular foot; blown in a geometric pattern of a band of alternate sunburst having radii to focus and blocks of diamond diapering between bands of vertical ribbing. Rare.

See note to the salt catalogue number 136.

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*Illustration of number 132 appears facing page 22; of numbers 133 and 134 on page 25, preceding.*

## 139. RARE BLOWN THREE-MOLD SUGAR BOWL

Of grayish flint glass in the geometric pattern of a band of diamond diapering between bands of vertical ribbing; spherical bowl with wide galleried rim and resting on an applied circular foot.



[NUMBER 140]

## 140. BRILLIANT LIGHT GREEN GLASS BOWL

An exceptionally rare and choice example of the individual Blown Three-Mold pieces from Kent, Ohio. Blown in the same mold as the bar bottle number 144 in this catalogue.

*Height 3¼ inches; diameter of top 8¾ inches*

[See illustration]

## 141. MAGNIFICENT BLOWN THREE-MOLD WATER PITCHER

Of brilliant clear flint glass. Large globular body with flaring rim with shallow lip; applied sloping circular foot; broad solid handle with heavy medial rib. Exceptionally well formed piece. *Height 7¼ inches*

Collection of Miss Minnie I. Meachem

[See illustration on page 25]



[NUMBER 142]

[NUMBER 143]

142. CLEAR FLINT GLASS SUGAR BOWL AND COVER

Blown Three-Mold in the geometric pattern of a band of diamond diapering between bands of vertical ribbing. The bowl, smaller than is usually found, rests on a high tapering pattern-molded foot, instead of the more characteristic plain applied foot or one blown in a Three-Mold pattern. A rarity in Blown Three-Mold glass. *Height over all 7¼ inches*

[See illustration]

143. GRACEFUL CLEAR FLINT GLASS CELERY VASE

A rare item in one of the rarest of the Blown Three-Mold patterns.

*Height 7 inches*

[See illustration]



## I44. RARE BLOWN THREE-MOLD BAR BOTTLE

In a beautiful shade of light yellow green. Blown at Kent, Ohio, in the rare geometric pattern of a band of vertical ribbing, between bands of diamond diapering, and a band of gadrooning; globular body with long neck and collared mouth.

## HAND-BLOWN AND PATTERN-MOLDED GLASS

## I45. PAIR SMALL OFF-HAND BLOWN BOTTLES

Of aquamarine glass. Short cylindrical body, short flat shoulder, cylindrical neck with wide flange; solid handle with crimped end extending from shoulder to base. Unusual examples of South Jersey individual pieces. Last crimp missing on handle of one bottle.

## I46. PAIR SMALL APOTHECARY BOTTLES

Crudely formed from clear green glass. Probably blown in one of the New York State bottle factories.

## I47. SMALL BLUE GLASS BOWL OF SOUTH JERSEY TYPE

Globular body contracting below narrow rim; small chip on underside of rim.

## I48. LARGE "WITCH" BALL

Of clear glass with loopings of opaque white. Ornamental balls of this type were frequently blown by the workmen in South Jersey and other glass houses.

## I49. FINE SOUTH JERSEY GLASS BOWL

Beautiful and rare shade of brilliant yellow-green. Hand blown, in circular form curving at the bottom and flaring slightly at the top to a folded edge.

*Height 3 5/8 inches; diameter 6 3/4 inches*

## I50. HEAVY DEEP SEA GREEN VASE

Ovoid, hand-blown, and decorated by applied threads at the top and guilloche above the base. Two applied handles having loops at the top are an unusual feature, reminiscent of handles found on some of the ancient glass.

*Height about 4 inches*

## I51. EARLY SOUTH JERSEY HAND-BLOWN MUG

In rich amber color; straight-sided cylindrical form with a heavy applied solid aquamarine handle.

*Height 4 1/2 inches; diameter 3 7/8 inches*



[159]

[161]

[152]

TOP ROW: NUMBERS 158 AND 157

152. GRACEFUL SOUTH JERSEY AMBER GLASS PITCHER

Of brilliant clear amber glass. Unusual oval body spreading to the short rounded shoulder, flaring neck with deep lip; solid handle. Choice example of hand-blown pitchers.

[See illustration]

153. RARE SOUTH JERSEY TYPE MUG

Of clear glass, bearing an unusual decoration of three applied and tooled leaf forms, the stems of which are attached to the handle. Probably a presentation piece.

## 154. UNIQUE DARK AMBER GLASS VASE

Small globular body with applied guilloche decoration, slender cylindrical neck spreading to a flaring scalloped rim; short knop stem, flaring circular foot. A rare unusually delicate hand-blown specimen of the South Jersey type.

Collection of George S. McKearin, 1932

## 155. SOUTH JERSEY GREEN GLASS PITCHER WITH BALL COVER

Of sea green bottle glass. One of the rarest shades in South Jersey hand blown glass.

*Height 6½ inches*

Collection of W. G. Russell Allen, New York, 1926

## 156. RARE AQUAMARINE GLASS VASE

Unique in shape, having a long graceful bowl resting on knopped stem and small circular foot. Probably blown by a craftsman in one of the New York State glass factories.

*Height 10 inches*

[See illustration on page 34]

## 157. RARE MARYLAND GREEN GLASS VASE

Of green glass full of bubbles; identified as an example from Frederick, Md., and probably blown in the Kohlenberg glass house, which operated from 1800 to about 1808.

[See illustration]

## 158. STODDARD RED AMBER GLASS BOWL

One of only three or four known specimens in this shape and size. The color indicates its origin as the South Stoddard factory.

*Height about 6 inches*

*Note:* Between 1842 and 1873 prosperous bottle and flask factories operated at Stoddard, N. H. Because of the properties of the local sand which was used only bottle glass in various shades of amber and olive amber could be produced.

[See illustration]

## 159. SOUTH JERSEY BRILLIANT GREEN GLASS PITCHER

Barrel-shaped body tapering to a short broad cylindrical neck with tiny pinched lip. Unusual flat "black" glass handle with heavy medial rib and broad thumbpiece. A rare hand blown specimen of fine quality metal.

Collection of George S. McKearin, 1931

[See illustration]



160. UNIQUE HAND-BLOWN PIECE OF NEW YORK STATE GLASS

Small globular body with narrow flange resting on a hollow bubble pinched at the top to form a stem; the whole set in a shallow circular dish with sides flaring from a hollow circular foot with folded rim. A whimsey blown in one of the New York State bottle or window glass factories.

*Height 5 3/4 inches*

[See illustration]

161. RARE CONGRESSVILLE SARATOGA GREEN GLASS VASE

Brilliant emerald green bottle glass. Blown by Morris Holmes, who at the age of ten entered the Mountain Factory as a gathering boy and at fourteen was apprenticed as a blower.

*Height 10 3/4 inches*

*Note:* In the late 1850s Oscar Granger sold out his interest in the "Mountain" glass factory. After a short time, the new owners abandoned the inconvenient location on Mount Pleasant for a new one in the "Congressville" section of Saratoga. Morris Holmes worked as a blower in the factory until it closed about 1890.

[See illustration]

162. GRACEFUL SOUTH JERSEY AQUAMARINE GLASS VASE

Clear aquamarine glass decorated with opaque white loopings; solid aquamarine applied handles and flat circular foot. Vases with this type of decoration are more rarely encountered than the pitchers.

*Height 8 3/4 inches*

[See illustration]

163. SOUTH JERSEY AQUAMARINE GLASS PITCHER

Aquamarine glass with loopings of opaque white. Short cylindrical body with sides spreading to long sloping shoulder; long cylindrical neck spreading to rim with deep lip; aquamarine loop handle. Unusual shape to find with this type of decoration. Crack; handle repaired.

164. PITCHER OF BRILLIANT LIGHT GREEN GLASS

Shading from deep green in the foot to light aquamarine at the top. Globular body with superimposed lily-pad decoration; threaded cylindrical neck with flaring rim and broad lip; applied circular foot. Exceptionally fine example of New York State individual hand-blown pieces.

*Height about 8 inches*

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*Illustration of number 161 appears on page 30.*



[171]

[162]

[160]

THREE RARE HAND-BLOWN EXAMPLES IN THE SOUTH JERSEY TRADITION



[NUMBER 165]

[NUMBER 156]

165. RARE EARLY NEW YORK STATE AQUAMARINE GLASS PITCHER

Of brilliant aquamarine glass with slender lily-pad decoration on a spherical body. Short cylindrical neck with wide flaring rim; applied crimped foot; solid loop handle having a broad thumbpiece at the top. In form and decorative motifs one of the most remarkable New York State pieces in the South Jersey tradition.

*Height 7 inches*

Collection of Jacob Paxson Temple, New York, 1923

[See illustration]

166. SOUTH JERSEY HAND-BLOWN AQUAMARINE GLASS PITCHER

Of heavy aquamarine glass. Bulbous body with superimposed decoration of swagging, short cylindrical neck, slightly flaring rim with small pinched lip; plain applied circular foot. Solid loop handle.





[NUMBER 167]

[NUMBER 168]

## 167. SOUTH JERSEY SAPPHIRE BLUE GLASS VASE

Of unusual form. Extremely fine and rare example, probably blown at the Whitney Glass Works. Crack in base.

Collection of George S. McKearin, New York, 1931

[See illustration]

## 168. RARE SOUTH JERSEY TYPE SAPPHIRE BLUE GLASS MUG

Of deep sapphire blue glass. Hand-blown; eighteenth century shape, having a straight-sided cylindrical body flaring at the base and hollow blown loop handle set well below the rim.

Collection of George S. McKearin, New York, 1931

[See illustration]



[NUMBER 169]

169. SUPERB SOUTH JERSEY SUGAR BOWL AND COVER WITH SWAN FINIAL  
Pale aquamarine window glass. Any bowl with a swan finial on the cover  
is a rarity. This one is exceptional because of its large size and perfect  
swan. *Height over all 8 inches*

[See illustration]



[NUMBER 170]

## 170. UNIQUE SOUTH JERSEY BLUE GLASS SUGAR BOWL AND COVER

In a rare shade of deep cold blue. The color, applied decoration, and threaded cover place this piece among the rarities of American glass.

*Height over all 7 $\frac{5}{8}$  inches*

Collection of Jacob Paxson Temple, New York, 1923

[See illustration]

171. SOUTH JERSEY AQUAMARINE GLASS CANDLESTICK

Hand-blown, the top ball hollow. An extremely rare item similar to the pair of candlesticks in the collection of Alfred B. Maclay, but having a plain circular foot.

[See illustration facing page 32]

172. TWO SEAHORSE SCENT BOTTLES

Of the type blown at South Jersey and at Sandwich. [A]. Clear glass, spirally ribbed with applied rigaree and quilling. [B]. Rich emerald green glass with applied rigaree and quilling, marked on one side with the initials s. w. Probably a presentation piece.

173. RICH DEEP AMETHYST GLASS PITCHER

Unusual in shape, the tall straight sides spreading to a short rounded shoulder and short cylindrical neck with deep lip; solid loop handle.

*Height 6¼ inches*

174. SMALL HEAVY DEEP COBALT BLUE GLASS VASE

Molded; octagonal, the bottom having Roman arch panels, above and behind which plain panels rise to a flaring circular rim. Probably a New England Glass Company product.

*Height 5⅛ inches*

175. PAIR TALL RICH AMETHYST GLASS DECANTERS

Octagonal body molded in eight panels with rounded tops, shoulders sloping into tapering cylindrical neck, heavy collared mouth. Fitted with a lighter amethyst press glass stopper, attached by pewter band to cork base. Pittsburgh type, possibly a product of Bakewell & Company.

176. RARE SMALL SUGAR BASIN

Of clear glass with light green rim. Circular bowl blown in expanded diamond pattern and resting on applied circular foot. The light green rim is an unusual feature.

177. BRILLIANT SAPPHIRE BLUE GLASS BOWL

Blown in a pattern mold and expanded in swirl ribbing; circular bowl with flaring rim and contracted at the bottom to form a short stem and circular foot. Attributed by Rhea Mansfield Knittle to Pittsburgh, probably McKee or Bakewell.

*Height 2⅜ inches; diameter of top 4⅞ inches*

178. RARE EMERALD GREEN GLASS SUGAR BOWL AND COVER

Deep circular bowl with galleried rim and curving at the bottom to the applied circular foot; domed cover with knob finial. Attributed by Rhea Mansfield Knittle to Zanesville, Ohio.





[NUMBER 179]

[NUMBER 180]

## 179. MID-WESTERN CLEAR GLASS SUGAR BOWL

Pattern-molded in broken swirl ribbing. Slender ovoid body tapering to galleried rim and resting on an unusually large plain foot; high domed cover with ribbed ball finial. Not only an extremely rare but an outstanding example of a Mid-Western type, probably blown at Pittsburgh.

[See illustration]

## 180. RARE LIGHT GREEN GLASS SUGAR BOWL AND COVER

Of unusual Mid-Western shape. Globular body in a pattern of expanded vertical ribbing, contracted sharply below a deep galleried rim; two applied strap handles with heavy medial rib; plain domed cover with ball finial.

*Height over all 6 ½ inches*

[See illustration]



[NUMBER 181]

[NUMBER 182]

181. GRACEFUL PURPLE GLASS CREAMER

Of light clear shade, in a molded and expanded diamond pattern. Unusual in form and color. A remarkably fine and rare Pittsburgh piece attributed by Rhea Mansfield Knittle to the Bakewell factory.

[See illustration]

182. MID-WESTERN SUGAR BOWL AND COVER

In rare shade of bluish purple, blown in a mold and expanded in a pattern of twelve wide ribs. A superb example of a form and design developed in the Mid-Western glass factories. Probably a Pittsburgh product.

*Height over all 6 $\frac{7}{8}$  inches*

Exhibited at the Girl Scouts Exhibition, New York, 1929

Collection of George S. McKearin, New York, 1932

[See illustration]



[NUMBER 183]

## 183. GOLDEN AMBER GLASS SUGAR BOWL AND COVER

Shading to deep amber in ribs and base. A purely American form indigenous to the Mid-West. Blown in the White Glass Works at Zanesville, Ohio. One of the choicest and rarest specimens of American glass.

*Height over all 7¼ inches*

[See illustration]

184. EMERALD GREEN GLASS CELERY VASE

Graceful ovoid bowl tapering to the wide flaring rim and resting on a high cone-shaped foot with heavy folded rim. Extremely rare item.

Collection of George S. McKearin, New York, 1931

185. RARE EARLY BLOWN GLASS BIRD FOUNTAIN

Light bluish green glass bottle flattened on one side, with a clear glass rectangular trough attached and extending from the bottom; clear glass finial.

186. STIEGEL TYPE COVERED FLIP

Of clear glass. Engraved decoration of a sunburst medallion with two doves perched on a heart at the centre; on the reverse, a floral motif. Set-in and overhanging cover with spear-head finial.

*Height over all 10 inches*

187. DIAMOND-PATTERNED BOWL WITH WOODEN HOLDER

Deep rose glass; circular, with folded rim and curving at the bottom to a peg-like stem.

*Note:* This bowl with its holder was found in a private home in Pennsylvania and, according to family tradition, had been used for generations as a baptismal bowl.

188. STIEGEL TYPE SAPPHIRE BLUE GLASS SALT

Ogee bowl pattern-molded in a design of expanded vertical ribbing; applied circular foot.

189. RARE STIEGEL TYPE BLUE-PURPLE GLASS SALT

Of beautiful blue-purple glass, the color shading from deep in the foot to a lighter tone at the rim; diamond-patterned bowl, tiny melon-ribbed knop, and applied scalloped foot.

190. BRILLIANT SAPPHIRE BLUE GLASS CREAMER

Blown in a pattern mold and expanded in a diamond pattern. Characteristic Stiegel shape.



## 191. LIGHT EMERALD GREEN GLASS "CHRISTMAS LIGHT"

Rare in color; molded and expanded diamond pattern.

*Note:* The so-called Christmas Lights were illuminated by means of a wick floating in oil. It is known that they were used in churches and at garden fêtes. The Metropolitan Museum of New York has an early chandelier fitted with "Christmas Lights".

## 192. BRILLIANT EMERALD GREEN "CHRISTMAS LIGHT"

Unusually fine color, expanded diamond pattern; long cylindrical bowl rounding at the bottom and with narrow folded rim at top. Type attributed to Stiegel.

## 193. STIEGEL TYPE EMERALD GREEN GLASS SALT

In rare shallow bowl shape; pattern-molded and expanded in a pattern of diamonds. Rare.

## 194. BRILLIANT EMERALD GREEN GLASS SALT

The rarest color found in salts of the Stiegel type.

[See illustration]

## 195. STIEGEL TYPE COVERED FLIP

Of clear glass. On one side, an engraved sunburst medallion with flower and bird design at the centre; a floral motif on the reverse. Set-in and overhanging cover with spear-head finial. *Height* 10 $\frac{1}{8}$  inches

## 196. IMPORTANT COVERED URN

Of deep sapphire blue glass, opaque white trim on the rim of the mouth, rim of the foot, and tip of finial on the cover. One of the most attractive shapes found in early blown glass.

[See illustration]

## 197. RICH BLUE GLASS SUGAR BOWL

Deep bowl rounding at the bottom and with galleried rim, molded in a pattern of expanded diamonds and supported by a circular foot; a chip in the rim.

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*Illustration of number 194 appears facing page 44; of number 196 facing page 46.*

198. SAPPHIRE BLUE GLASS SUGAR BOWL AND COVER

Blown and expanded in an ogival pattern. Circular bowl curving at the bottom to a short applied stem and circular foot; set-in and slightly domed cover, with ribbed spear-head finial. Beautiful specimen of the Stiegel type sugar bowls.

199. EXTREMELY RARE PURPLE GLASS DIAMOND-PATTERN SUGAR BASIN

In an unusual shade of light purple. Slender cylindrical bowl tapering at the bottom to the applied circular foot; a chip on the side of the foot.

[See illustration]

200. REDDISH AMETHYST GLASS PERFUME BOTTLE OF STIEGEL TYPE

Pattern-molded in a design of eight petaled flowers above vertical fluting. Chestnut-shaped, wide at the bottom.

*Note:* This flask was found in England by the late Homer Eaton Keyes, connoisseur of Americana.

201. STIEGEL AMETHYST GLASS PERFUME BOTTLE

In a gorgeous shade of deep amethyst. Pattern-molded in a design of small diamonds above twenty-eight vertical flutings.

[See illustration]

202. STIEGEL AMETHYST GLASS PERFUME BOTTLE

Pattern-molded in an expanded diamond design. Beautiful example of these choice bottles.

[See illustration]



[202] [199] [194] [201]

FOUR EXTREMELY CHOICE EXAMPLES OF THE TYPES OF PATTERN-MOLDED  
GLASS PRODUCED BY STIEGEL  
The Basin and Salt Extremely Rare in Color

203. STIEGEL SAPPHIRE BLUE FLINT GLASS PANELED VASE

Of brilliant deep sapphire blue flint glass; decoration of thirteen sunken panels.

Collection of Herbert Lawton, New York, 1923

Collection of George S. McKearin, New York, 1932

*Note:* In the excavations on the site of Stiegel's Manheim factory, Messrs. Hunter and Kerfoot found a fragment of a similar blue vase. While these paneled vases were undoubtedly blown in subsequent factories as well as in Stiegel's, so far as we have been able to ascertain vases of this design were blown *in no other country*. They occupy, therefore, an important niche in the history of American design in glass.

[See illustration]

204. SUPERB STIEGEL AMETHYST GLASS PANELED VASE

Rich deep amethyst color shading from dark to light in the twelve panels.

See note to the preceding catalogue number 203.

[See illustration]

205. PAIR RARE STIEGEL TYPE GREEN GLASS WINES

Of deep dragon-fly green glass with opaque white trim on the rim of the bowl; drawn bowl and stem and applied circular foot.

206. STIEGEL TYPE CLEAR GLASS WINE

Drawn bowl in a pattern of vertical ribbing; short stem and applied circular folded foot.

207. PAIR RARE EARLY BLOWN GREEN GLASS WINES

Deep emerald green glass of a rare shade. Bowl tapering at the bottom to the slender drawn stem; applied circular foot.

Collection of George S. McKearin, New York, 1932

208. STIEGEL TYPE BLUE GLASS SUGAR BOWL COVER

In brilliant sapphire blue glass; set-in domed cover with ribbed spear finial. *Diameter at bottom  $3\frac{3}{4}$  inches and at edge of rim  $4\frac{7}{8}$  inches*

209. RARE CLEAR GLASS TEA CANISTER

Rectangular with chamfered corners. Engraved decoration of a basket of flowers on the long panels, floral sprays on the ends. No cover; slight chip on the neck.

See Frederick William Hunter, *Stiegel Glass*, no. 131.





[203]

[196]

[204]

THREE OF THE MOST ATTRACTIVE DESIGNS IN BLOWN  
DECORATIVE GLASSWARE

Including Two Paneled Vases, One of the First  
American Contributions to Design and Occupying an  
Important Niche in the History of the Glass Industry

210. STIEGEL TYPE BLUE GLASS CORDIAL BOTTLE

In a rare shade of light blue glass with enameled floral decoration.

211. TWO ENAMELED CORDIAL BOTTLES

In form similar to the preceding bottle. [A]. Clear glass with delicate floral decoration in greens, blues, henna, white, and yellow. Pint size. [B]. Clear glass; floral decoration on one long panel, woman carrying buckets on a yoke on the other, lilies of the valley on the ends. The original owner, Lawrence Clark, was one the first settlers of Newport, R. I.

212. STIEGEL TYPE CLEAR GLASS TUMBLER

With rare varicolored enamel decoration: a house and a bird in a tree, alternating.

213. STIEGEL TYPE CLEAR GLASS MUG

With varicolored enamel decoration: floral sprays flanking bird and flower motif at the centre. Straight-sided cylindrical form, flaring circular foot and broad strap handle; cracked.

214. LIQUEUR CHEST

Fitted with six large double-dipped bottles of eighteenth century type, rectangular with rounded shoulders, short cylindrical neck with narrow flange, and ball stopper; engraved decoration of tulip on the long panels and lilies of the valley on the ends. Also four half-pint bottles, like the large ones except for petaled flower on the ends, and four small cylindrical bottles, two wines, and two whiskey glasses with delicate engraved decoration; these pieces of much later date than the six large bottles. One of the wines broken.

*Note:* The chest was presented to E. C. Benedict by Edwin Booth in 1887.

215. SMALL SAPPHIRE BLUE GLASS CREAMER

Blown in pattern mold and expanded in a design of fluting. Slender loop handle with crimped end. Probably Yorkshire, England.

216. CLEAR LIGHT AMETHYST GLASS CREAMER

Similar to the preceding creamer.

217. CLEAR GLASS SUGAR BASIN

With sapphire blue rim; blown in a pattern mold in a design of swirl fluting. Circular bowl flaring slightly at the rim and contracted at the bottom above a flaring circular foot.

## 218. BRILLIANT CLEAR GLASS TOILET BOTTLE

In a design of pattern-molded swirl fluting; ovoid body, slender cylindrical neck with a narrow flange.

## 219. SMALL GRACEFUL AMETHYST GLASS TOILET BOTTLE

Similar to the preceding in decoration; slender ovoid body tapering into a short cylindrical neck with a narrow flange.

## 220. SMALL RARE AMETHYST GLASS TOILET BOTTLE

Of rare shape, the bell-shaped body with short neck and narrow flange, flaring circular foot; pattern-molded in a design of vertical fluting.

## 221. PAIR BRILLIANT CLEAR GLASS HURRICANE GLOBES

Fine engraved decoration consisting of a floral band around the centre with four small petaled motifs above and below. One globe chipped on the base.

## 222. PAIR RARE EARLY CONFECTIONER'S JARS

Heavy brilliant clear glass. Circular bowl tapering to the applied heavy stem and flat circular foot; set-in domed cover with large oval finial facet-cut at the top.

## 223. TWO EIGHTEENTH CENTURY DRINKING VESSELS

[A]. Firing glass, the long tapering bowl with a large tear in base, applied circular foot. [B]. Tall wine, the drawn bowl with heavy tapering stem and circular flaring foot; small tear below the bowl.

## 224. PAIR TALL CLEAR GLASS WINES

Funnel-shaped bowl, air-twist stem, and flaring circular foot. Fine examples of an early type of wine glass.

## 225. TWO TALL WINE GLASSES

[A]. Similar to the preceding pair, but with applied crimped band around the middle of the stem. [B]. Small bowl tapering sharply at the bottom to a long air-twist stem; sloping circular foot.

## 226. THREE CLEAR GLASS WINES

[A]. Straight-sided bowl with engraved floral and bird decoration and tapering sharply at the bottom to an air-twist stem; sloping circular foot. [B]. Engraved grape and leaf band at top of the bowl which tapers to the long cotton-twist stem; sloping circular foot; chip on bottom of foot. [C]. Drawn bowl, cotton-twist stem, flaring circular foot.

227. TWO CLEAR GLASS WINES

[A]. Long funnel-shaped bowl, the inscription *Profitons du Temps* [Profit by the Time] above an engraved decoration; cut facets around the base; cut stem with tear, sloping folded foot. French. [B]. Gilt decoration of windmill and house on the bowl, cotton-twist stem, flaring circular foot. Dutch.

228. RARE TALL CLEAR GLASS GOBLET

Fine engraved decoration, of which the central motif is a full-rigged ship; inscribed *T Wel Vaaren Van Deezen Huyse* which freely translated is "To the Welfare of the House of Van Deezen". Hollow blown knopped stem, sloping circular foot with folded rim. A rare presentation piece.

229. TWO SETS OF BIRD ORNAMENTS

[A]. Set of eight clear glass birds with spread wings and with long tails formed of glass filaments; perched on a tall standard. Seven blue and one pink. *Height 5 inches*. [B]. Four card holders in the form of a cockatoo on a perch.

230. TWO WHISKEY FLASKS

[A]. Clear glass; flattened chestnut shape in a pattern of expanded vertical ribbing. [B]. Brilliant sapphire blue glass full of bubbles; flattened circular form, short neck with sheared mouth.

231. SMALL POCKET FLASK

In puce color. Blown in a full-size two-piece mold in a flattened circular shape with a small rectangular base and short cylindrical neck with sheared mouth. On one side, in low relief, a boar's head over crossed sword, gun, and hunting horn; on the reverse, a stag.

232. SAPPHIRE BLUE JAM POT

A bowl with cover in the form of a pear, with shallow circular plate. Possibly late South Jersey glass.

{END OF FIRST SESSION}



SECOND AND LAST SESSION  
Saturday, January 6, 1940, at 2 p. m.

CATALOGUE NUMBERS 233 TO 465 INCLUSIVE



SANDWICH LACY AND OTHER PRESSED GLASS

*THE work referred to in catalogue number 245 and certain other descriptions of Sandwich glass is Ruth Webb Lee's Sandwich Glass, 1939. References in this catalogue to illustrations in Mrs Lee's book are to patterns or designs, only.*

233. GRAY-BLUE PRESSED GLASS DISH  
Rectangular with chamfered corners; pressed in a design of tapering ribbing. Late.
234. EMERALD GREEN PRESSED GLASS PLATE  
Pierced edge with relief design of cherubs and scrolls; annealing crack on rim.
235. RARE PURPLE PRESSED GLASS TUMBLER  
In an unusual shade of purple. Hexagonal at the base, circular at the top; band of hearts springing from the spandrels formed by Gothic arches.
236. TWO STEUBEN (OHIO) PANELED TUMBLERS  
[A]. Cobalt blue. [B]. Extremely rare light yellow green.
237. PAIR RARE PANELED AMBER GLASS TUMBLERS  
Probably a product of Bakewell & Company, Pittsburgh.
238. PAIR FIERY OPALESCENT DRINKING VESSELS  
Pressed in a simple geometric pattern. Attributed to Wheeling, West Virginia.
239. LACY SANDWICH MINIATURE SOUP TUREEN AND TRAY  
Brilliant clear flint glass. Rare size.
240. MINIATURE LACY SANDWICH TUREEN AND COVER  
Brilliant canary color glass.

241. SANDWICH GREEN GLASS TOY WASHBOWL AND PITCHER  
In a beautiful shade of emerald green; rim of pitcher nicked.
242. RICH DEEP AMETHYST BOWL  
Pressed in a simple design; circular, with narrow flaring scalloped rim.  
Probably a Pittsburgh product.
243. PITTSBURGH CREAMER OF REDDISH AMETHYST GLASS  
Pressed in so-called helmet shape with arched lip and scalloped rim; decorated by three bands of ribbing. Semi-ear-shaped handle with wide medial rib and long crimped end; a type found on blown pitchers and rarely on a pressed piece.  
Collection of Alfred B. Maclay, New York, 1935
244. SANDWICH AMETHYST PRESSED GLASS VASE  
Cylindrical bowl with flaring rim in thumbprint design; hexagonal knopped stem, flaring circular foot. Rare small size.
245. EARLY SANDWICH OPALESCENT GLASS DISH  
Heavy pressed glass in a delicate design having a circle of shields at the centre. *Diameter 5 3/4 inches*  
Illustrated in Lee, pl. 99, at upper right.
246. SANDWICH CLEAR GLASS DISH  
Pressed in the heart design like that of the compote, catalogue number 54 in the first session. *Diameter 6 inches*  
Illustrated in Lee, pl. 96, at lower left.
247. LACY SANDWICH SHALLOW DISH  
Exceptionally brilliant and sharp in design; ten-sided form with scalloped, serrated edge. In design like catalogue number 55 and the pattern illustrated in Lee, pl. 103, at lower right. *Diameter 6 inches*
248. EARLY SANDWICH AMBER GLASS SAUCE DISH  
Pressed in the plume design; rare in this brilliant shade of amber.  
Illustrated in Lee, pl. 75, at lower right.

249. SET OF NINE AMETHYST GLASS HONEY DISHES  
Pressed in the same early Sandwich pattern as the preceding sauce dish; two with chips in serrated edge.
250. LACY SANDWICH SEVEN-INCH PLATE  
Clear flint glass pressed in one of the most delicate designs in which this glass occurs. Rare. Slight chips.
251. THREE LACY SANDWICH SAUCE DISHES  
Octagonal with serrated edge. Flower and thistles at the centre; shell, thistle, and flower motifs on the sides.
252. SMALL SAPPHIRE BLUE PLATE  
Pressed in a simple design having Gothic arch band in rim; serrated edge.  
*Diameter 5 inches*
253. RARE PRESSED GLASS PLATE  
Of light yellow-green glass; simple design having three hearts at the centre. Attributed to Wheeling, West Virginia.
254. PAIR FINE LACY GLASS PLATES  
Brilliant clear glass with sharply defined pattern. Twelve-sided, with scalloped serrated edge; a few chips in the serrations. *Diameter 7 inches*  
Illustrated in Lee, pl. 103, at upper left.
255. LACY CLEAR FLINT GLASS PLATE  
Like the preceding pair. In fine condition.
256. CHOICE LACY SANDWICH DEEP DISH  
Of brilliant clear flint glass. Circular bowl with flaring rim with serrated edge; fine rose and thistle pattern with foliated scrolls in the border.  
*Diameter 8 inches*  
Illustrated in Lee, pl. 85, at upper right.
257. BLOOD AMBER PRESSED GLASS DISH  
In the early Sandwich Roman Rosette pattern. *Diameter 5 1/4 inches*  
Illustrated in Lee, pl. 75, at upper right.

258. EARLY SANDWICH RICH PURPLE GLASS DISH

Like the preceding in size and pattern. Rare in this color.

259. RARE MID-WESTERN PRESSED GLASS DISH

Deep purple blue glass, shading to a light tone in the loops which form the sides of the dish. Deeply scalloped rim. *Diameter 8½ inches*

260. SET OF TWELVE BLACKBERRY-PATTERN GOBLETS

Pressed from light sapphire blue glass, an exceedingly rare color in this pattern.

*Note:* It took over ten years for Mrs Frederick S. Fish to assemble this rare and perfect set.

261. NEW ENGLAND GLASS COMPANY OPALESCENT GLASS SALT

Straight-sided rectangular footed bowl, pressed in the same pattern as the salts catalogue number 20 in the first session; marked on the base *N. E. Glass Company, Boston.*

262. BLUE LACY GLASS SALT

Gray-blue shading to purple-blue in the base and at the corners. Shallow oblong bowl with scroll corners and sides sloping to the ribbed rectangular foot; slight chips.

263. PAIR LACY SANDWICH SALT CELLARS

Clear flint glass in the same pattern as the salts catalogue number 15 in the first session; one foot chipped.

[See illustration]

264. PAIR RARE SANDWICH COVERED SALTS

Brilliant clear flint glass and in exceptionally fine condition.

[See illustration]

265. TWO LAFAYETTE PRESSED GLASS SALTS

[A]. Clear flint glass, inscribed *Lafayet* in a semicircle above a star over the paddle wheel; Sandwich. [B]. Light purple glass; *Pittsburgh* on the stern. Very rare in this color.





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[268]

[274]

[268]

[270]

AT CENTRE : NUMBERS 266-264-273-264-266

TOP ROW : NUMBERS 271-263-278-263-271

SIGNIFICANT GROUP OF SANDWICH LACY GLASS  
DISPLAYING CHOICE DESIGNS

266. PAIR SANDWICH LACY GLASS SALTS

Brilliant clear flint glass. Oval with a deeply scalloped rim; beautifully sharp pattern having hearts at the ends and a scroll motif between "Horns of Plenty" on a stippled background on the sides.

[See illustration]

267. RARE PAIR PRESSED GLASS SALTS

Of opaque white, pressed in the charioteer design like catalogue number 16 illustrated facing page 2.

268. PAIR SANDWICH EAGLE SALTS

Of rare type. Rectangular with chamfered corners and sides sloping to the base; a spread American eagle with arrows and olive branch in its talons in the bottom. Exceptionally fine condition.

[See illustration]

269. PAIR SANDWICH EAGLE SALTS

Of brilliant clear flint glass like catalogue number 271 in design; two chips on one.

270. RARE PAIR SANDWICH HISTORICAL SALTS

Clear flint glass. Circular bowl having rope-bordered medallions of the American eagle and the ship *Constitution*; flaring circular foot. Foot chipped.

[See illustration]

271. PAIR RARE SANDWICH SALTS

Of fiery opalescent glass, in scrolled eagle design; one cracked.

[See illustration]

272. SANDWICH LACY GLASS CREAMER

In the same design as the following sugar bowls, catalogue number 273; rim chipped. Rare.

Illustrated in Lee, pl. 144.

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*Illustration of numbers 266, 268, 270, 271 appears on the preceding page.*

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**273. PAIR FIERY OPALESCENT SUGAR BOWLS AND COVERS**

Octagonal. Fine example of Sandwich lacy glass. Small chip on edge of cover of one; and one cover cracked.

Illustrated in Lee, pl. 144, at centre of the bottom row.

[See illustration of one]

**274. SANDWICH LACY GLASS SUGAR BOWL AND COVER**

Brilliant clear flint glass in a pattern having the eagle-headed shield supporting a basket of fruit and flowers. This is probably the finest and one of the rarest designs found on lacy sugar bowls. Slight chips in rims.

Illustrated in Lee, pl. 144, at lower left.

[See illustration]

**275. SANDWICH LACY GLASS SUGAR BOWL AND COVER**

In exceptionally fine condition, like the preceding bowl in design.

**276. SANDWICH OCTAGONAL PURPLE GLASS GOTHIC**

SUGAR BOWL AND COVER

Of deep rich purple glass. Pressed in the same mold as catalogue number 45 illustrated on page 8. Chip on edge of cover. Extremely rare in this color.

**277. SUPERB SANDWICH OCTAGONAL GREEN GLASS**

SUGAR BOWL AND COVER

Of deep rich emerald green glass, appearing almost black until held to the light. One of the rarest known Sandwich sugar bowls. In pattern like catalogue number 273, preceding.

**278. BRILLIANT CLEAR LACY GLASS COMPOTE**

Circular bowl with flaring rim with serrated edge and resting on short knopped stem ribbed on the inside; sloping circular foot with serrated edge and relief design on the exterior. The design on the bowl has unusually free flowing lines. Two chips in the edge.

*Height about  $3\frac{7}{8}$  inches*

[See illustration]

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*Illustration of numbers 273, 274, and 278 appears facing page 54.*

279. PAIR SHALLOW LACY DISHES

Clear brilliant flint glass in an oak-leaf pattern. *Diameter 7¾ inches*

Illustrated in Lee, pl. 118.

280. SANDWICH OCTAGONAL EAGLE DISH

Of brilliant clear flint glass. In the same design as catalogue number 56 in the first session. Chips in the rim. *Diameter 6 inches*

Illustrated in Lee, pl. 107.

281. RARE LIGHT PURPLE LACY GLASS DISH

Pressed in sharply defined peacock-eye pattern like the dish, catalogue number 60 in the first session. Chips in the serrations.

*Diameter 7⅜ inches*

282. PAIR HEAVY OCTAGONAL LACY GLASS CAKE PLATES

Brilliant clear flint glass in the Sandwich rose and thistle pattern.

*Diameter 8¾ inches*

Illustrated in Lee, pl. 127, at lower left.

[See illustration]

283. RARE LACY SANDWICH DEEP DISH

Of clear flint glass. Unusual form: shallow circular bowl resting on six short feet formed by scrolls, which border the centre of the dish, and with flaring convex rim with scalloped serrated edge.

*Height 1¾ inches; diameter 8¼ inches*

284. OCTAGONAL LACY GLASS PLATE

With steamboat in the centre. A rarity in Mid-Western lacy glass.

*Diameter 6 inches*

Illustrated in Lee, pl. 157, at lower left.

285. LARGE LACY SANDWICH DEEP DISH

In feather pattern with quatrefoil centre like catalogue number 58 illustrated on page 11.

*Diameter 9¼ inches*

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*Illustration of number 282 appears on page 60.*



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**286. LARGE LACY BLUE GLASS DISH**

Like the preceding dish in pattern but in an extremely rare light gray-blue color; crack.

*Note:* Lace glass in colors is seldom found.

**287. LACY SANDWICH DISH**

Of brilliant clear flint glass, molded in the rare shell shape, one of the rarest known Sandwich types. Handle missing. *Size: 7½ by 8⅛ inches*

Illustrated in Lee, pl. 153, at lower right.

**288. CHOICE LACY SANDWICH TRAY**

Six-sided oblong tray. One of the rarities in lacy glass. Two serrations chipped. *Size: 9 by 10¾ inches*

Illustrated in Lee, pl. 151.

[See illustration]

**289. RARE SANDWICH LACY COMPOTE**

Deep octagonal Beehive bowl with short knop stem and circular lacy foot. The bowl from the same mold as the cake plate illustrated in Lee, pl. 127. Heat crack in bowl at attachment to standard.

*Height 4⅜ inches; diameter of bowl 9 inches*

**290. RARE AMETHYST LACY GLASS COMPOTE**

In design like catalogue number 64 in the first session. Mended at one end. A rarity.

Illustrated in Lee, pl. 138.

See note to number 64 in this catalogue.

**291. SANDWICH CANARY YELLOW LACY GLASS COMPOTE**

Bowl from the same mold as that of the compote, number 63, in the first session and resting on a short stem and flaring hexagonal foot. A rarity.

See note to compote number 64 in this catalogue.

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*Illustration of number 288 appears on the following page.*



[NUMBER 288]

[NUMBER 282]

TOP ROW: NUMBERS 292 AND 293

292. LACY GLASS HONEY DISH

Sparkling clear flint glass. Rectangular bowl and cover in Gothic arch and heart pattern; tray with heart border. One of the rarest and finest of the Sandwich lacy glass pieces. Practically proof condition.

Illustrated in Lee, pl. 155, at the right.

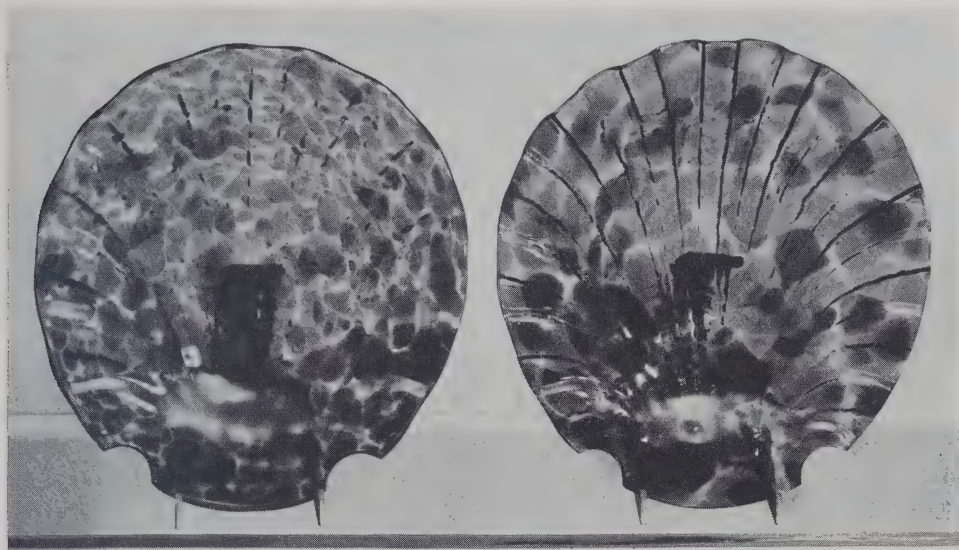
[See illustration]

293. SANDWICH LACY GLASS COVERED VEGETABLE DISH

Brilliant flint glass in pattern like the dish, catalogue number 62, except for a grape border in the rim. Very rare.

Illustrated in Lee, pl. 142, at the upper left.

[See illustration]



[NUMBER 294]

## 294. UNIQUE PAIR "TORTOISE SHELL" GLASS DISHES

Molded in the form of a shell; beautiful coloring of deep and light amber. Product of the Boston Sandwich Glass Company.

*Size: 8 by 8¾ inches*

[See illustration]

## 295. PAIR OPAQUE WHITE PETAIED AND LOOPED CANDLESTICKS

One of the most popular Sandwich designs.

*Height 7¼ inches*

## 296. PAIR LIGHT CANARY YELLOW GLASS CANDLESTICKS

Hexagonal columnar design; made in a single section. *Height 8⅞ inches*

## 297. PAIR BRILLIANT SAPPHIRE BLUE CANDLESTICKS

Hexagonal columnar design, like catalogue number 70 in the first session. *Height 9⅛ inches*

## 298. RARE SANDWICH GREEN GLASS CANDLESTICK

Of brilliant light emerald green glass. Long blown socket with flaring turned-up *bobèche* and resting on a pressed stepped base with a square foot. *Height about 7 inches*

[See illustration facing page 64]





[312]

[313]

[312]

TOP ROW: NUMBERS 299-300-299

299. RARE PAIR SANDWICH DOLPHIN CANDLESTICKS

Of translucent white glass; rare six-sided scalloped base.

*Height 9 $\frac{5}{8}$  inches*

[See illustration]

300. SINGLE DOLPHIN CANDLESTICK

Translucent white dolphin on a square base and supporting a translucent powder blue hexagonal socket decorated with small dolphins and shells in low relief. Rare Sandwich piece.

*Height 9 $\frac{1}{2}$  inches*

[See illustration]



## 301. CHOICE PAIR SANDWICH CLEAR GLASS CANDLESTICKS

Lacy glass socket attached by a large ribbed knob to a heavy shaft which consists of a tapering stepped cone ribbed on the inside; heavy square scalloped base. Crack at a corner of the base of one candlestick.

*Height 6 $\frac{5}{8}$  inches*

## 302. PAIR BLUISH PURPLE GLASS CANDLESTICKS

Hexagonal socket and shaft on loop base. Exceedingly rare in this shade of bluish purple. Small heat crack in the socket of one candlestick.

*Height 6 $\frac{7}{8}$  inches*

## 303. PAIR DEEP EMERALD GREEN GLASS CANDLESTICKS

In the same design as the preceding pair of candlesticks. Sandwich candlesticks are seldom found in this gorgeous shade of green.

[See illustration]

## 304. FINE SET OF FOUR YELLOW GLASS DOLPHIN CANDLESTICKS

Brilliant light canary yellow glass; same design as catalogue number 77 illustrated facing page 14.

## 305. PAIR SANDWICH GREEN GLASS CANDLESTICKS

Of rare clear light sea green glass.

*Height 7 $\frac{1}{8}$  inches*

[See illustration]

## 306. EXCEPTIONALLY FINE PAIR DOLPHIN CANDLESTICKS

Double-base type in an unusual shade of clear light greenish blue.

## 307. UNIQUE PAIR CANDLESTICKS

Of light smoky amethyst colored glass.

*Height 8 $\frac{3}{8}$  inches*

[See illustration]

## 308. PAIR SANDWICH GREEN GLASS CARYATID CANDLESTICKS

In the unique translucent jade green glass, made in the same mold as the candlesticks, catalogue number 78, in the first session.

See note to catalogue number 78.

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*Illustration of numbers 303, 305, and 307 appears facing page 64.*

309. PAIR BRILLIANT AMBER GLASS CARYATID CANDLESTICKS

The shaft in form of a woman in classical dress, supporting a ribbed socket and resting on a flaring circular ribbed base with scalloped edge. Fitted with tin candle holder.

*Note:* While the caryatid figures of this pair and the preceding pair are similar, they were made in different molds. The candle socket and base of the amber sticks are similar to known French pieces, and for this reason many students believe this type of caryatid stick to be of French origin.

310. TALL WHALE-OIL LAMP OF CLEAR FLINT GLASS

Large blown font decorated by twelve panels and tapering sharply to heavy rings; large hollow ball knop attached by heavy rings to the high-stepped and ribbed pressed glass base. Fitted with original tin and cork burner. Rare.

311. RARE PAIR SANDWICH WHALE-OIL LAMPS

In a beautiful rich shade of clear amethyst and having the original burners. In design like catalogue number 82 illustrated facing page 14.

312. MAGNIFICENT PAIR SANDWICH LAMPS

In a combination of translucent white base and jade green top. The rarest combination found in Sandwich glass lamps of this design.

*Height 12 1/2 inches*

[See illustration]

313. UNIQUE TALL CELERY VASE

Of translucent light gray-blue glass and with finely crackled surface.

*Height 10 inches*

[See illustration]

314. RICH DEEP AMETHYST GLASS TALL VASE

Blown and molded graceful cylindrical bowl flaring at the top and curving at the bottom; attached to hexagonal pressed base similar to that of compote, catalogue number 291.

[See illustration]

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*Illustration of numbers 312 and 313 appears on page 62; of number 314, opposite.*



[316]

[314]

[316]

AT CENTRE : NUMBERS 315-307-307-315

TOP ROW : NUMBERS 303-305-298-305-303

RARE COLORED CANDLESTICKS AND VASES OF THE  
TYPES FOR WHICH THE BOSTON AND SANDWICH  
GLASS COMPANY IS FAMOUS

315. PAIR LIGHT SAPPHIRE BLUE GLASS VASES

Exceptionally graceful in form; long bowl with pointed scalloped rim, paneled and tapering sharply to pressed loop base like that on candlesticks, catalogue number 303. Rare examples. *Height 10 inches*

[See illustration]

316. PAIR SANDWICH AMETHYST GLASS VASES

In one of the rarest and most attractive designs. *Height 10 $\frac{1}{8}$  inches*

*Note:* The ingenuity of Sandwich designers for creating variety in design is illustrated by many of the pieces in this collection. For instance, the bowls of the vases are similar to the bowl of catalogue number 313 and the bases are like the amethyst lamps, catalogue number 311.

[See illustration]

### BLOWN THREE-MOLD GLASS

317. PAIR BLOWN THREE-MOLD SALT SHAKERS

In clear flint glass, blown in a rare geometric pattern having an arch band below one of diamond diapering and a sunburst motif, and band of vertical ribbing at the top.

318. CLEAR FLINT GLASS HAT

Blown in a full-size three-section mold in a pattern of two bands of diagonal ribbing below one of alternate blocks of diamond diapering and sunburst with radii to focus, and one of diagonal ribbing at top.

319. RARE MUG OF GRAYISH FLINT GLASS

Straight-sided cylindrical form with flaring turned-up rim; solid semi-ear-shaped handle with crimped end. Blown in a full-size two-piece mold in a typical Blown Three-Mold pattern of diamond diapering and ribbing.

*Height about 2 $\frac{1}{2}$  inches*

*Note:* Pieces blown in two-piece molds in characteristic Three-Mold patterns are actually rarer than their counterparts in Blown Three-Mold. Few of them are found and they are in the simplest of the geometric patterns.

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*Illustration of numbers 315 and 316 appears on the preceding page.*



## 320. BRILLIANT CLEAR GLASS CREAMER

Blown in full-size four-section mold in one of the most attractive Baroque designs, and one used at Sandwich. Straight-sided cylindrical body, short shoulder and neck, flaring rim with deep lip; hollow loop finely ribbed handle.

Collection of Jacob Paxson Temple, New York, 1923

## 321. BLOWN THREE-MOLD CREAMER

Of remarkably brilliant clear flint glass; blown in a geometric pattern with a simple sunburst motif. Ovoid body with slightly flaring rim and tapering sharply at the bottom to a flaring circular foot; solid handle with medial rib. The rim has been tooled to represent horizontal ribbing, an unusual feature on Blown Three-Mold pitchers. *Height 4 $\frac{3}{8}$  inches*

*Note:* Footed creamers of this type were shaped freehand after the pattern had been obtained by blowing the metal in the molds for tumblers and decanters.

[See illustration]

## 322. RARE BLOWN THREE-MOLD CREAMER

Flint glass of bluish tint. Sides spreading to short rounded shoulder, short cylindrical neck with slightly flaring rim and deep lip; loop handle with unusual air bubble extending from attachment at body to tip. Blown in a rare geometric pattern having the Keene sunburst with waffle centre. An extremely rare example of Blown Three-Mold glass.

*Height about 4 inches*

[See illustration]

## 323. CHOICE SANDWICH DEEP PURPLE BLUE GLASS CREAMER

Blown in a full-size three-section mold in the most elaborate of the Blown Three-Mold geometric patterns.

[See illustration]

## 324. UNIQUE SANDWICH BLOWN THREE-MOLD BLUE GLASS SALT SHAKER

Of dark sapphire blue flint glass; blown in a bottle mold and by hand manipulation given its unique shape.

[See illustration]

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*Illustration of numbers 321 and 322 appears facing page 70; of numbers 323 and 324 on page 68, following.*



[328]

[323]

[327]

TOP ROW: NUMBERS 325-326-324

325. RARE BLOWN THREE-MOLD BLUE GLASS HAT

Of rich cobalt blue flint glass blown in the geometric pattern of a band of diamond diapering between bands of vertical ribbing, an even rarer pattern to find in blue hats than those with sunburst motifs.

[See illustration]

326. SANDWICH COBALT BLUE GLASS SALT

Blown in full-size three-section mold in a pattern of alternate diamond diapering and sunburst in the square, above a band of chevron ribbing.

[See illustration]

## 327. IMPORTANT LARGE BLOWN THREE-MOLD SALT CELLAR

Flint glass of a brilliant grayish blue with a purple tone in the foot. Of great beauty and rarity in Blown Three-Mold geometric patterns, having a rare sunburst motif.

*Height about  $2\frac{3}{4}$  inches; diameter of top  $2\frac{7}{8}$  inches*

Collection of Louis G. Myers

[See illustration]

## 328. LARGE BLOWN THREE-MOLD AMETHYST GLASS SALT

Of clear light amethyst color, exceedingly rare in Blown Three-Mold glass.

*Height about  $2\frac{1}{2}$  inches; diameter of top  $2\frac{7}{8}$  inches*

[See illustration]

## 329. RARE CLEAR FLINT GLASS FLIP

Straight-sided cylindrical form; blown in a three-section mold in a rare variation of the geometric pattern, having a band of diamond diapering between bands of vertical ribbing. The diamond diapering band is unusual in its narrowness and in the small size of the diamond.

*Height 5 inches; diameter of top  $4\frac{1}{8}$  inches and of base  $3\frac{5}{8}$  inches*

## 330. BLOWN THREE-MOLD FLINT GLASS FLIP

Of exceptionally fine clear metal, blown in pattern of a band of large diamond diapering between bands of vertical fluting. In forming this piece, part of the petal design, which was in the bottom of the mold, has been pulled up onto one side of the flip. The flip is unique in that it has at the top a deeply engraved decoration of latticed ovals and dots, similar in design to that found on the paneled flips of Stiegel's era.

*Height  $6\frac{3}{8}$  inches; diameter of top  $5\frac{1}{4}$  inches and of base  $3\frac{1}{8}$  inches*

*Note:* The characteristics of the motifs are peculiar to the few known flips bearing them and the diamond motif to a few pieces known to have been blown in the Mid-West; also, the few flips which it has been possible to trace were found in that section of the country. For these reasons, they are believed to be of Ohio or Pittsburgh origin, probably the latter.

Collection of Miss Minnie I. Meachem

## 331. RARE BLOWN THREE-MOLD TALL FLIP

Of sparkling clear flint glass in an elaborate geometric pattern having a sunburst motif with radii from equilateral diamond centre.

*Height  $5\frac{3}{4}$  inches; diameter of top  $4\frac{1}{2}$  inches and of base 3 inches*

332. IMPORTANT BLOWN THREE-MOLD FLOWER HOLDER

Of brilliant clear flint glass blown in a geometric sunburst pattern. The shape, like a flip with straight sides spreading to a wide flaring turned-down rim, is unique.

*Height 5  $\frac{3}{8}$  inches; diameter of top 6  $\frac{1}{2}$  inches and of base 3  $\frac{3}{8}$  inches*

[See illustration]

333. RARE QUART BRILLIANT EMERALD GREEN GLASS BOTTLE

Square body with chamfered corners, sloping shoulder, short cylindrical neck with narrow flange. Blown in the same full-size two-section mold as the bottle, catalogue number 126 in the first session. Unique hollow mushroom stopper molded in a pattern of ribbing.

Collection of George S. McKearin, New York, 1932

See note to number 126 in this catalogue.

334. OUTSTANDING PAIR CELERY VASES

Brilliant clear flint glass; the bowls blown in a full-size three-section mold in a Baroque pattern and further decorated by fine engraving similar in character to that on pieces from the Mid-West. It is quite likely that this pair was made in one of the Pittsburgh factories. *Height 8  $\frac{3}{4}$  inches*

[See illustration]

335. LARGE BLOWN THREE-MOLD WATER PITCHER

Of clear flint glass. Large hollow semi-ear-shaped fluted handle with long crimped end. An extremely rare piece, blown in the same mold as the Kent bottle, catalogue number 144 in the first session. In spite of the crack above the base of the handle, this piece is highly desirable, because not only are any Kent Blown Three-Mold articles rare but also extremely so in clear glass. Only about three or four other specimens in clear glass are known today and of those two are also imperfect.

[See illustration]

336. MAGNIFICENT CLEAR FLINT GLASS CELERY VASE

Unusually large Blown Three-Mold bowl resting on a flaring circular foot with wide folded rim, which is pattern-molded and expanded in a design of vertical ribbing, the ribs giving a scalloped edge to the foot. This is an extremely rare and outstanding example of Blown Three-Mold celery vases.

*Height 8 inches; diameter of top 6 inches and of foot 4  $\frac{7}{8}$  inches*

[See illustration]





[332]

[336]

[338]

AT CENTRE : NUMBERS 334-337-334

TOP ROW : NUMBERS 321-335-322

RARITIES IN BLOWN THREE-MOLD GLASS  
Including a Unique Flower Holder

337. RARE BLOWN THREE-MOLD SUGAR BOWL AND COVER

Of brilliant clear flint glass. Unusual pattern-molded foot like that of the preceding celery vase. *Height over all 6 inches*

[See illustration]

338. SUPERB BLOWN THREE-MOLD COMPOTE

Of brilliant clear flint glass; the foot blown in the same pattern as the bowl. Extremely fine example of a type of article rarely found in Blown Three-Mold glass.

*Height about 5 ¾ inches; diameter of bowl 6 ¼ inches  
and of foot 5 ⅛ inches*

[See illustration]

339. BRILLIANT OLIVE-YELLOW BLOWN THREE-MOLD BOWL

Typical Mid-Western shape, circular with sides curving slightly at bottom and flaring to folded rim. Blown in the same mold as the Kent bar bottle, catalogue number 144 in the first session. An exceptionally fine example of the rare pieces in this pattern.

*Height 3 ⅞ inches; diameter of top 6 ½ inches  
and of base about 4 ½ inches*

340. UNIQUE BLOWN THREE-MOLD VASE

In a fine shade of clear light olive-yellow. This vase, an individual piece, blown in the mold customarily used at Kent for bar bottles like catalogue number 144 in the first session, is unique and one of the important rarities in Blown Three-Mold glass. *Height 6 inches*

[See illustration opposite]

## HAND-BLOWN AND PATTERN-MOLDED GLASS

341. PAIR EXTREMELY RARE YELLOW GLASS FINGER BOWLS

Hand-blown, heavy canary yellow glass. Attributed to the Sandwich Glass Works.

Collection of George S. McKearin, New York, 1931

342. SMALL BOWL OF LIGHT PURPLE GLASS

With swirls of a deeper color. Circular, rounding at the bottom. Found in a private home in Connecticut and accompanied by a history of having been blown at the Coventry Glass Works.

*Height 3 ¼ inches; diameter of top 4 ⅝ inches*

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*Illustration of numbers 337 and 338 appears facing page 70.*



[NUMBER 340]

UNIQUE BLOWN THREE-MOLD VASE  
A Rare Individual Piece and Blown in the  
Mold Used at Kent for Bar Bottles

343. NEW YORK STATE BRILLIANT DARK GREEN GLASS BOWL

Deep, crudely formed circular bowl with narrow rim and curving at the bottom to the heavy applied circular foot. An unusual example in a shade seldom found in New York State glass. *Height about  $3\frac{7}{8}$  inches*

344. SARATOGA "MOUNTAIN" BLACK GLASS SUGAR BASIN

Dark olive green glass full of bubbles. Circular bowl with slightly flaring heavy folded rim and curving at the bottom to a short stem with crude wide flaring circular foot. Rare piece typical of the offhand individual pieces made at the Mountain Glass Works of Oscar Granger.

*Height about  $3\frac{1}{2}$  inches; diameter of top  $4\frac{3}{4}$  inches  
and of foot about  $3\frac{1}{2}$  inches*

*Note:* In 1844 Oscar Granger abandoned his factory at Vernon, N. Y., and moved his employees to a new factory which he had built on Mount Pleasant, eight miles from Saratoga Village. He and his associates operated the factory until about 1855.

345. GRACEFUL LILY-PAD GREEN GLASS PITCHER

Of brilliant light sea green glass, with superimposed lily-pad decoration on the slender ovoid body; threading on the short cylindrical neck with flaring rim and pinched lip. Heavy applied circular foot and solid loop handle. Exceptionally beautiful in coloring and unusual in shape. Probably blown at Redwood, N. Y. *Height  $6\frac{7}{8}$  inches*

346. REDWOOD LILY-PAD SUGAR BOWL WITH COVER

Of light sea green glass. A fine example of a South Jersey decorative technique as used by the blowers in New York State bottle and window-glass factories. *Height over all 6 inches*

*Note:* The Redwood Glass Works were established at Alexandria, N. Y., in 1833 by John S. Foster, who superintended the erection of the Redford glass house. Because of the similarity in the metal of these two upstate glass houses and of the decorative technique used by their blowers, attribution to one or the other depends largely upon the original locality in which a piece is found.

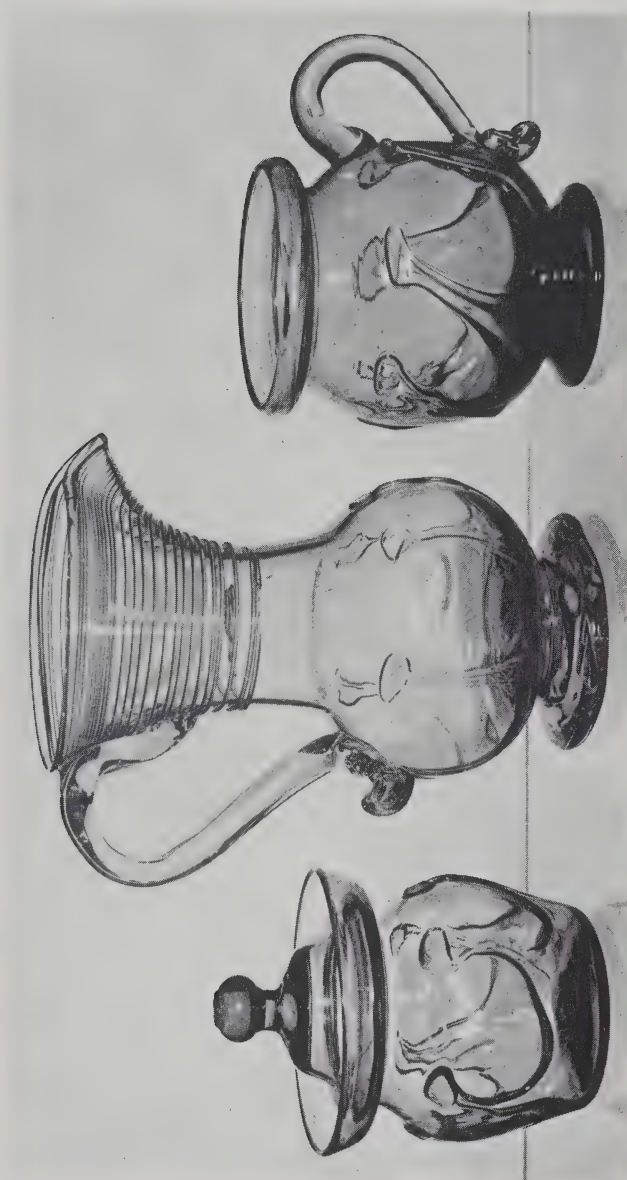
[See illustration]

347. NEW YORK STATE AQUAMARINE GLASS FOOTED BOWL

Unusually light in weight and graceful in form, having a circular bowl with flaring folded rim and resting on a domed circular foot with folded rim. Attributed to the Lancaster Glass Works.

*Height  $3\frac{1}{4}$  inches; diameter of top  $7\frac{1}{4}$  inches and of foot 4 inches*





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[349]

CHOICE INDIVIDUAL HAND-BLOWN PIECES  
Exemplifying the South Jersey Decorative Technique as Used by  
Blowers in New York State Bottle and Window Glass Factories

348. EXTREMELY RARE LANCASTER PITCHER

Of bluish aquamarine bottle glass; unusual in shape. This pitcher, exemplifying the South Jersey decorative technique, bears witness to the preservation of the art of hand-blowing by the craftsmen in mid-nineteenth century bottle or window-glass factories. The Lancaster, N. Y., glass house was established in 1849 by blowers from Pittsburgh.

[See illustration]

349. RARE NEW YORK STATE MUG

With lily-pad decoration. Brilliant deep aquamarine bottle glass. Unique in shape. One of the pads chipped. *Height 5 1/4 inches*

[See illustration]

350. UNIQUE LIGHT BLUE GLASS COVERED DISH

Shallow circular bowl with folded rim resting on an applied circular foot; slightly domed cover with folded rim and large button finial; in metal and color like identified Lockport flasks. This dish is probably one of the very rare individual pieces blown by the workmen in the Lockport, N. Y., bottle factory, which was established in 1840.

351. MAGNIFICENT NEW YORK STATE LARGE BOWL AND PITCHER

Of brilliant aquamarine glass with lily-pad decoration. Neck of pitcher threaded. Attributed to Redford, N. Y.

*Height of bowl about 5 inches; diameter of top 12 1/2 inches;  
height of pitcher 8 1/2 inches*

*Note:* From 1831 to about 1852 the Redford Crown Glass Co. established by Charles Corning and Gersham Cook at Redford, N. Y., operated successfully. In 1842 the company was awarded a silver medal for the best window glass shown at the Fifteenth Annual Fair of the American Institute of the City of New York. Individual off-hand pieces from this factory are rare.

[See illustration opposite]

352. SOUTH JERSEY AMBER GLASS WHIMSEY

Brilliant golden amber glass, hand-blown in the form of a lily, with enclosed top; hollow twisted stem.

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*Illustration of numbers 348 and 349 appears on the preceding page.*



[NUMBER 351]

MAGNIFICENT REDFORD AQUAMARINE LILY-PAD PITCHER AND BOWL

353. SMALL OPAQUE WHITE GLASS VASE

Graceful in shape, the ovoid body tapering sharply to a slender cylindrical neck with wide flaring rim; resting on short applied stem and flaring circular foot. Similar in metal to authenticated South Jersey pieces.

*Height 5 1/2 inches*

Collection of Jacob Paxson Temple, New York, 1923

354. SOUTH JERSEY AMBER GLASS VASE

Short rounded bowl with long wide cylindrical neck flaring to the rim, attached by opaque white wafer to the hollow baluster stem, which is attached by a second opaque white wafer to a slightly domed flaring circular foot. Rare.

*Height 6 5/8 inches*

355. TALL SOUTH JERSEY VASE

Trumpet-shaped with gaufered rim. Clear glass with milk white loopings and a heavy superimposed layer of clear glass at the base; heavy baluster stem with wide flat circular foot. Blown by John Beebe at Williamstown, N. J., in 1850.

*Height 11 1/2 inches*

356. PAIR GRACEFUL VASES AND LARGE BALLS

Of clear glass with opaque white Poopings. Small spherical bowl with a long slender cylindrical neck, flaring at the rim, and resting on a baluster stem with a flat circular foot.

*Height of vases 8 3/4 inches*

357. SOUTH JERSEY HAND-BLOWN PITCHER

Of light cold blue in the rarest shade found in South Jersey glass.

*Height 6 1/4 inches*

Exhibited at the Girl Scouts Exhibition, New York, 1929

Collection of George S. McKearin, New York, 1932

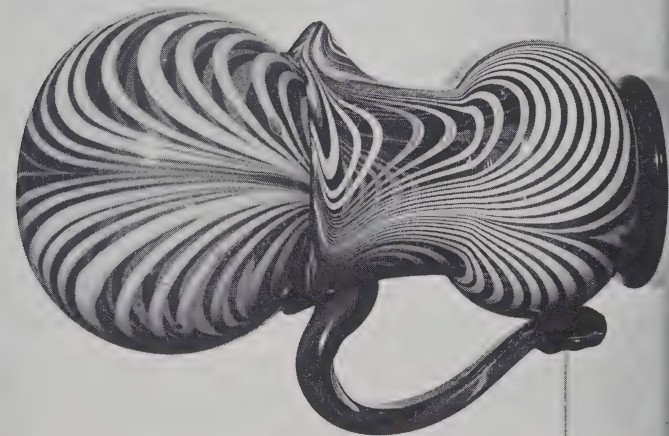
[See illustration]

358. PAIR SOUTH JERSEY PITCHERS WITH LARGE "WITCH" BALLS

Of brilliant blue glass decorated by loopings of opaque white. Fine examples of the South Jersey blowers' use of this decorative technique and exceedingly rare in this color combination.

[See illustration]





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[358]

NOTABLE SOUTH JERSEY PITCHERS IN RARE BLUE AND BLUE WITH WHITE

359. SOUTH JERSEY BRILLIANT GREEN GLASS PITCHER

With unusual flat handle with medial rib and broad thumbpiece. So similar in metal, form, and handle treatment to the larger pitcher catalogue number 159 in the first session that it is probable they were blown by the same craftsman.

*Height 4 $\frac{7}{8}$  inches*

360. CLEAR SAGE GREEN GLASS BOWL

With slightly flaring sides and curving at the bottom to a circular foot in the form of an applied band, similar to that on the teapot catalogue number 368. Decorated by a band of fine threading below rim. A unique example of South Jersey glass.

*Height 3 $\frac{3}{8}$  inches; diameter of top 6 $\frac{7}{8}$  inches*

Collection of George S. McKearin, New York, 1932

361. DEEP COBALT BLUE GLASS MUG

South Jersey hand-blown piece; cylindrical in form, with a solid handle.

*Height 4 $\frac{1}{2}$  inches; diameter 3 $\frac{3}{8}$  inches*

362. RARE SOUTH JERSEY BLUE GLASS BOWL

Of heavy brilliant cobalt blue glass; circular bowl with sides flaring to a folded rim and curving at the bottom to an applied heavy circular foot.

*Height 4 $\frac{1}{4}$  inches; diameter of top 6 $\frac{1}{4}$  inches and of foot 4 $\frac{1}{4}$  inches*

363. RARE SOUTH JERSEY AQUAMARINE GLASS COMPOTE

Crudely formed deep circular bowl with a superimposed layer of glass, tooled in large swirls, and with flaring folded rim; knop stem, large heavy circular foot. Unique with this type of decoration.

*Height 7 $\frac{1}{2}$  to 9 $\frac{1}{2}$  inches; diameter of bowl 9 inches*

364. SUPERB SOUTH JERSEY AMBER GLASS PITCHER

Of dark olive amber bottle glass. Hand-blown with a superimposed decoration of swirl ribbing around a short bulbous body, long tapering cylindrical neck with high arched lip; heavy ribbed stem and flaring circular foot. Loop handle with long leaf end. A rare and remarkable example of South Jersey technique.

*Greatest height, at arch of lip, 9 $\frac{3}{4}$  inches*

[See illustration]



[NUMBER 364]

SUPERB SOUTH JERSEY AMBER GLASS PITCHER

In an Unusual Shape Seldom Found in Individual  
Hand-blown Pieces with Superimposed Decoration



[NUMBER 365]

365. VERY RARE TALL AQUAMARINE GLASS SUGAR BOWL AND COVER  
Of brilliant deep aquamarine glass. An outstanding example of the technique followed by South Jersey workmen in obtaining decorative effects by tooling a layer of glass superimposed on the first gathering. One of only three known bowls in this form and decoration.

*Height over all 9 inches*

Collection of Louis G. Myers

Exhibited at the Girl Scouts Exhibition, 1929

Collection of George S. McKearin, New York, 1932

[See illustration]





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[368]

REMARKABLE EXAMPLES OF THE FINE CRAFTSMANSHIP OF SOUTH JERSEY GLASS BLOWERS

366. BRILLIANT AQUAMARINE GLASS VASE

Beautiful example of the rare South Jersey pattern-molded pieces, the slender bowl bearing a design of vertical ribbing. The unusual square foot is like that of the following "Swan" sugar bowl, catalogue number 367. *Height 7½ inches*

[See illustration]

367. CHOICE SOUTH JERSEY SUGAR BOWL AND COVER

With skillfully formed swan finial; in hand-blown clear glass. The applied bowknot handles and small square foot are notable features.

*Height over all about 7 inches*

Collection of W. G. Russell Allen, New York, 1926

[See illustration]

368. SOUTH JERSEY BRILLIANT GREEN GLASS TEAPOT

Bulbous body in pattern of vertical and spiral ribbing; short cylindrical neck with long spout; circular foot formed by an applied ring decorated by waffling. Small semi-ear-shaped handle; set-in domed cover with tall elaborate finial with a twisted tip and two applied rings, each having five waffle wafer ornaments, one of which has a slight chip. A remarkable example of an early craftsman's skill. *Height over all 7¾ inches*

Collection of Miss Minnie I. Meachem

Exhibited at the Metropolitan Museum of Art

Collection of Alfred B. Maclay, New York, 1935

[See illustration]

369. HANDLED MUG OF DEEP EMERALD GREEN GLASS

Straight-sided cylindrical mug with heavy solid semi-ear-shaped handle having an unusually long crimped end. A rare specimen of hand-blown glass mugs. *Height 3⅝ inches*

Collection of George S. McKearin, New York, 1932

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*Illustration of numbers 366 to 368, inclusive, appears on the preceding page.*

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**370. GOLDEN AMBER GLASS TUMBLER**

Early hand-blown South Jersey type with straight spreading sides.

*Height 3 1/8 inches*

**371. SMALL BOWL OF DARK AMBER GLASS**

Circular bowl with sides spreading to a heavy folded edge. Typical Mid-Western shape and probably blown at Greensboro, Pa.

*Height 2 7/8 inches; diameter of top 4 3/8 inches and of base about 3 inches*

**372. UNUSUAL LIGHT AMBER GLASS DISH**

Shallow straight-sided bowl with wide flaring folded rim. Attributed by Rhea Mansfield Knittle to Zanesville, Ohio, 1835-1845.

*Height about 2 inches; diameter of top 5 5/8 inches and of base 2 3/4 inches*

**373. RARE MID-WESTERN AQUAMARINE GLASS PAN**

Of light aquamarine glass, pattern-molded and expanded in a design of vertical ribbing; circular shallow bowl with wide flaring folded rim. A fine example of the so-called Ohio-Stiegel glass.

*Height 1 7/8 inches; diameter 7 1/4 inches*

**374. CREAMER OF DEEP AMBER BOTTLE GLASS**

Long tapering ovoid body with a small unusual lip which has been formed by pulling the rim of the pitcher downward; tiny pad-like circular foot. Small solid handle set about halfway down the side of the pitcher. A rare hand-blown item attributed to Zanesville, Ohio, by Rhea Mansfield Knittle.

*Height 5 inches*

**375. BRILLIANT CLEAR GLASS CREAMER**

Blown in a pattern mold and expanded in vertical fluting; beautifully formed in a characteristic Mid-Western shape. Hollow blown loop handle with crimped end. Probably a Pittsburgh piece. *Height 5 inches*

**376. RARE ZANESVILLE GLASS CREAMER**

Of brilliant yellow-green glass blown in a pattern mold and expanded in a pattern of spiral ribbing; small strap handle.

[See illustration]

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*Illustration of number 376 appears on the following page.*



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[377]

377. RARE MID-WESTERN GREEN GLASS SALT

Of brilliant light green glass, pattern-molded with decoration of vertical fluting. Unusual ogee bowl, having a narrow flaring rim and resting on a short ribbed stem with heavy flaring circular foot.

Collection of George S. McKearin, New York, 1932

[See illustration]

378. MID-WESTERN COBALT BLUE SALT

Slender ogee bowl molded in unusually fine spiral ribbing; short ribbed stem and heavy flaring circular foot. Rare.

379. UNIQUE BRILLIANT SEA GREEN GLASS CUP

Pattern-molded in vertical and spiral ribbing similar to that found on Pitkin flasks; two applied handles attached at rim and shoulder and having crimped ends which extend almost to the base.

[See illustration]

380. IMPORTANT OHIO GREEN GLASS CREAMER

Light green glass molded and expanded in a pattern of large diamonds; the shape characteristic of Mid-West pitchers. Probably blown at the White Glass Factory, Zanesville, Ohio. Crack in the handle.





[386]

[381]

TOP ROW: NUMBERS 383 AND 385

## 381. MAGNIFICENT SAPPHIRE BLUE GLASS PITCHER

With unusually wide flaring rim and broad ribbed strap handle with long crimped end. A rare example of an Ohio River type.

[See illustration]

382. SMALL CLEAR GLASS SUGAR BOWL AND COVER

Pattern-molded and expanded in diamond design; slender bowl with sides curving at the bottom to an applied circular foot and tapering at the top to a galleried rim; domed cover with ribbed knob finial. Possibly a Mid-Western piece, in the Stiegel tradition. *Height over all 5 ½ inches*  
Collection of Jacob Paxson Temple, New York, 1923

383. SUPERB MID-WESTERN AMETHYST GLASS SUGAR BOWL AND COVER

Of brilliant amethyst glass, molded in a design of vertical ribbing; the color shading from dark in the ribs to a lighter tone between. A choice example, probably blown at Pittsburgh.

[See illustration]

384. RARE AMETHYST PEG LAMP

Spherical bowl, pattern-molded in a design of vertical fluting which appears as ribbing on the peg; fitted with tin and cork whale oil burner. Possibly blown at Pittsburgh.

385. BEAUTIFUL BRILLIANT AMETHYST GLASS BOWL

An extremely rare piece attributed by Rhea Mansfield Knittle to Duval, Charleston, Va. (now Wellsburg, W. Va.) 1827.

[See illustration]

386. CHOICE AMETHYST GLASS CREAMER

Rare light shade of amethyst with swirls of a darker tone. Unusual handle treatment. Probably blown in a Pittsburgh factory.

[See illustration]

387. SAPPHIRE BLUE GLASS PITCHER

Ovoid body tapering to narrow flaring folded rim with deep lip, pattern-molded in vertical ribbing; short applied stem and narrow circular foot. Solid semi-ear-shaped handle with long crimped end. Type thought to have been blown in the early Pittsburgh factories. Crack at handle.

388. CLEAR GLASS DIAMOND-PATTERN SUGAR BOWL AND COVER

Deep cylindrical bowl with slightly flaring turned-up rim edged in sapphire blue and curving at the bottom to the applied scalloped foot. Remarkable high bell-shaped cover with large blue bell-shaped finial. Very rare. *Height of bowl 4 ½ inches; with cover 8 ½ inches*  
Collection of W. G. Russell Allen, New York, 1926

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*Illustration of numbers 383, 385, and 386 appears on the preceding page.*



[NUMBER 389]

[NUMBER 392]

389. CHOICE SEA GREEN GLASS SUGAR BOWL AND COVER

From the Monongahela River district. Characteristic early Mid-Western shape.

[See illustration]

390. UNIQUE MID-WESTERN GLASS SUGAR BOWL AND COVER

Blown from thin translucent glass, pattern-molded and expanded in the broken swirl ribbing. One of the rarest known early pieces from the Pittsburgh-Ohio district; probably blown at Zanesville, Ohio.

*Height over all 8 inches*

[See frontispiece of this catalogue]

391. BRILLIANT CLEAR GLASS VASE

Heavy gadrooned bowl with long cylindrical neck, flaring at the rim, and bearing an engraved decoration of swags and flowers; knop stem and flaring circular foot. Chip on the rim. *Height 8 1/4 inches*

*Note:* This item is a typical example of early nineteenth century vases found in Maryland and Pennsylvania and often attributed to Amelung because of the engraving which is akin to that on authenticated Amelung pieces. It was probably blown in the Washington, D. C., Glass Factory, which operated from about 1806 to 1832.

[See illustration]

392. IMPORTANT CLEAR GLASS CREAMER

Of slight greenish tint; rare in form. In the hollow knop is a coin dated 178-. It is quite likely this choice eighteenth century piece was blown in The New Bremen Glass Works of John Frederick Amelung. Collection of Miss Minnie I. Meachem

[See illustration]

393. RARE EIGHTEENTH CENTURY MUG

Of grayish clear flint glass. Slender barrel-shaped mug with a small flaring base; pattern-molded with bands of horizontal ribbing; broad strap handle. *Height 5 3/4 inches*

394. RARE STIEGEL TYPE PANELED FLIP

Clear glass of exceptional brilliancy. Straight spreading sides decorated with a band of twenty-seven long sunken panels surmounted by an engraved band. *Height 6 1/4 inches*  
Collection of George S. McKearin, New York, 1932

395. BRILLIANT DARK SAPPHIRE BLUE SALT

Ogee bowl pattern-molded and expanded in diamond design; short ribbed stem and small circular foot; Stiegel type.

396. STIEGEL SAPPHIRE BLUE SALT

In the rarest pattern: a large diamond enclosing four smaller diamonds.

*Note:* This pattern is quite similar to the line drawing shown in Frederick William Hunter, *Stiegel Glass*, p. 195.

[See illustration]

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*Illustration of number 391 appears on page 93; of number 392 on the preceding page; of number 396 opposite.*





[396]

[397]

[399]

## 397. RARE AMETHYST SALT

Of the type attributed to Stiegel. Deep rich color shading to purple in the scalloped foot.

[See illustration]

## 398. STIEGEL TYPE EMERALD GREEN SALT

Of a beautiful clear shade. Large ogee bowl in expanded diamond pattern; unusual high sloping circular foot. Rarest color in salts of this type. Collection of George S. McKearin, New York, 1932

## 399. SALT OF EMERALD GREEN FLINT GLASS

Unusual in form and small size; pattern-molded in vertical ribbing. Even rarer than the preceding salt.

[See illustration]

## 400. RARE SUGAR BOWL AND COVER

Brilliant dark sapphire blue flint glass with opaque white rim and finial on domed cover. The white finial is a most unusual feature.

Collection of George S. McKearin, New York, 1932

## 401. LARGE SAPPHIRE BLUE SUGAR BOWL AND COVER

Deep circular bowl pattern-molded and expanded in design of large diamonds, curving at the bottom to short cylindrical stem and short circular foot. Set-in, slightly domed cover with large ribbed spear-head finial. A beautiful specimen of the Stiegel type sugar bowls.

402. RARE RICH AMETHYST SUGAR BASIN

Exceptionally beautiful in color. Circular bowl in large expanded diamond pattern, curving at the bottom to the short stem and flaring circular foot.

Collection of Jacob Paxson Temple, New York, 1923

403. CLEAR GLASS TEA CANISTER

Rectangular body with chamfered corners, rounded shoulder, short threaded cylindrical neck. Fitted with glass screw top. Simple engraved decoration on sides. A great rarity with the top complete. Chip on bottom of cover.

See Frederick William Hunter, *Stiegel Glass*, no. 131.

404. STIEGEL TYPE CLEAR GLASS COVERED FLIP

With fine engraved decoration of a sunburst medallion with bird and flower design at the centre, on one side, and a floral motif on the other; set-in cover with spear-head finial. Slight aquamarine tint.

*Height over all 10 inches*

405. EXTREMELY RARE COVERED FLIP

Of clear glass with rare engraved tulip decoration.

*Height over all 10 inches*

[See illustration]

406. IMPORTANT PAIR EARLY CANDLESTICKS

Of clear flint glass. Long vertically ribbed sockets cylindrical in shape, with narrow flaring folded rim and resting on ribbed knop, attached to the high domed centre of a pattern-molded saucer base.

*Height of one 4½ inches; diameter of base 6 inches*

*Height of the other 3¾ inches; diameter of base 6¾ inches*

Exhibited at the Girl Scouts Exhibition, New York, 1929

Collection of George S. McKearin, New York, 1932

[See illustration]



[405]

[407]

TOP ROW: NUMBERS 406-391-406

407. STIEGEL CLEAR PANELED VASE

Twelve panels with rounded tops. From the standpoint of rarity in numbers, the clear paneled vases are even more rare than the sapphire blue and amethyst ones.

See note to the vase, catalogue number 203, in the first session.

[See illustration]

408. RARE EMERALD GREEN GLASS BOWL AND CREAMER

Of brilliant emerald green glass decorated with fine lines of opaque white in loop design and with opaque white rims. These beautifully formed pieces of fine metal are possibly of English manufacture.

409. SMALL CREAMER OF OPAQUE WHITE GLASS

Of fine quality. Slender ovoid body tapering to a flaring rim with wide lip and resting on a flaring circular foot; solid handle with crimped end. Rare. Stiegel type.

410. BRILLIANT PURPLE BLUE GLASS CREAMER

Pattern-molded and expanded in diamond design; characteristic Stiegel shape.

411. STIEGEL EMERALD GREEN GLASS CREAMER

Unusual in form and handle treatment. A rarity. *Height 3 1/8 inches*

[See illustration]

412. CHOICE EMERALD GREEN BOWL

In small expanded diamond pattern and resting on a small circular foot.

*Height 1 7/8 inches; diameter 4 inches*

Collection of Joseph Hergesheimer

[See illustration]

413. RARE STIEGEL AMETHYST GLASS PERFUME BOTTLE

In a clear light shade with swirls of a darker tone.

Collection of Jacob Paxson Temple, New York, 1923

[See illustration]

414. STIEGEL AMETHYST GLASS PERFUME BOTTLE

Pattern-molded in a design of twenty-eight vertical flutes below small diamonds, like catalogue number 201 in the first session, but lighter in color. A beautiful specimen of these choice bottles.

415. STIEGEL AMETHYST GLASS PERFUME BOTTLE

"Daisy-in-Square" design. These rare bottles are among the purely American and Stiegel types. No prototype has even been found elsewhere, nor, so far as we know to-day, were they ever blown in any American glass house other than Stiegel's.

[See illustration]





[NUMBER 411]



[NUMBER 412]



[NUMBER 413]



[NUMBER 415]

FOUR RARE EXAMPLES OF STIEGEL MANHEIM TYPES



[NUMBER 416]

416. IMPORTANT PAIR HAND-BLOWN BLUE GLASS VASES

Of deep cobalt blue glass. Ovoid body tapering to a flaring circular foot with folded rim and rounding at the shoulders to a slender cylindrical neck with wide flaring lip.

*Note:* These vases are exact counterparts of the single vase, number 30, illustrated in Hunter's *Stiegel Glass* and now in the collection of the Metropolitan Museum of Art. Besides the present pair and the one in the Hunter collection, only one other similar vase is known at this time.

Collection of George S. McKearin, New York, 1931

[See illustration]



[NUMBER 417]

417. MAGNIFICENT PANELED VASE

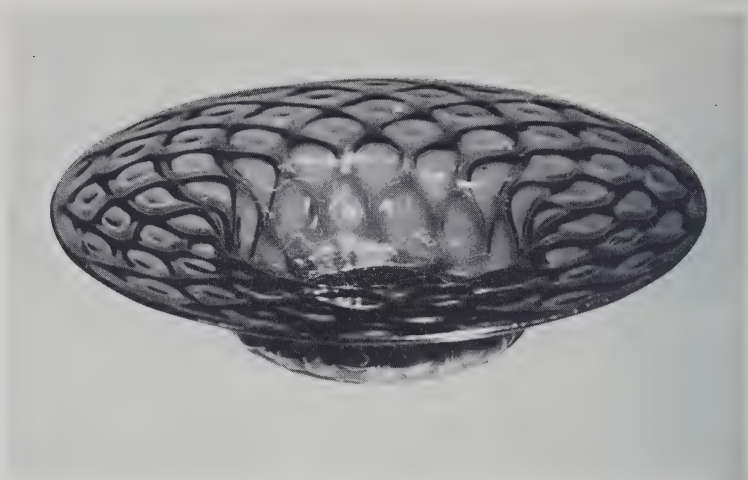
Unique in its light blue color. Thirteen panels.

See note to catalogue number 203 in the first session.

Collection of Miss Minnie I. Meachem

[See illustration]





[NUMBER 418]

UNIQUE STIEGEL BRILLIANT SAPPHIRE BLUE DISH



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*Hand-Blown and Pattern-Molded Glass, Continued*

## 418. STIEGEL SAPPHIRE BLUE GLASS DISH

In a pattern of expanded diamonds. A unique piece, exceptionally brilliant in coloring. One of the rarities of American glass.

Collection of Alfred B. Maclay, New York, 1935

[See illustration]

## ORIENTAL LOWESTOFT PORCELAIN

## 419. ARMORIAL TEA CADDY AND CREAM JUG

*XVIII Century*

Painted in colors and gold with a coat of arms in elaborate flower-scroll mantling, both with covers.

*Height 5 ½ inches*

## 420. SAUCE BOAT AND STAND DECORATED WITH ARMS OF NEW YORK STATE

*XVIII Century*

Oval sauce boat and shaped stand painted in colors and gold with the New York State arms; blue and gold star-dotted borders. Rare. [Lot.]

*Length 7 ½ inches*

## 421. SHIP-DECORATED BOWL

*XVIII Century*

Exterior painted in colors and India ink with a three-masted sailing vessel of early eighteenth century type, also small groups of flowers; imperfect.

*Diameter 8¾ inches*

## 422. SET OF FOUR OCTAGONAL ARMORIAL PLATTERS

*Circa 1810*

Graduated in size, with blue latticed borders, the centre painted with an escutcheon enclosing a monogram. [Lot.]

*Lengths 9 ½ to 14 ½ inches*

423. CHILD'S DECORATED TEA SERVICE *Circa 1800*  
 Comprising a small spherical teapot with cover and stand, sugar bowl and cover, tea caddy and cover, cream jug and cover, waste bowl, twelve saucers, six chocolate cups, eight teacups, two saucer dishes, and a spoon tray. Decorated in colors with festoons and nosegays of flowers and borders of conventional ornament. [Lot.]  
 From Rochel & Thomas, London
424. FINELY DECORATED DEEP DISH OR BOWL *Early XVIII Century*  
 Painted in brilliant enamels and gold with clumps of peonies and iris rising from rocks; the border with flying cranes and sprigs of flowers, also etched with serrated gold bands. *Diameter 15 inches*  
 [See illustration]
425. PAIR LARGE PLATES WITH MYTHOLOGICAL SUBJECTS *Early XVIII Century*  
 Decorated in sepia with Phaëton drawn by two winged horses; border with armorial escutcheon and sprigs of foliage. Rare. *Diameter 14 inches*  
 Collection of Edward A. Crowninshield, Stockbridge, Mass.  
 [See illustration]
426. TWO PLATES WITH MYTHOLOGICAL SUBJECTS *XVIII Century*  
 One decorated in India ink and gold with a marriage scene in a Renaissance palace, the other with a group of figures symbolizing Conjugal Happiness. Rare. *Diameter 9 inches*  
 Collection of Edward A. Crowninshield, Stockbridge, Mass.



[425]

[424]

[425]

ORIENTAL LOWESTOFT PLATES

## 429. IMPORTANT ASSEMBLED TEA AND COFFEE SERVICE

DECORATED WITH ARMS OF NEW YORK STATE *Late XVIII Century*

Comprising cylindrical teapot and cover, lighthouse-shaped coffee pot and cover, cream pitcher and cover, helmet-shaped milk jug, nine handleless teacups, two chocolate cups, ten saucers. Decorated in colors and gold with the arms of New York State enclosing various monograms; most pieces with blue and gold star-dotted borders. Very rare. [Lot.]

[See illustration of part]



[NUMBER 430]

## 430. FINE ARMORIAL TEA SERVICE

*XVIII Century*

Comprising a nearly spherical teapot with cover and stand, cream jug and cover, sugar bowl and cover, tea caddy and cover, waste bowl, spoon tray, twelve handleless teacups, twelve coffee or chocolate cups, twelve saucers, and two saucer dishes. Finely painted in colors and gold with a coat of arms consisting of a shield, with black and white vertical bars capped with three scallop shells in a gold field, and ensign with a griffon-head crest and with flower swag mantling. Borders of flowers in underglaze blue. Three pieces repaired. [Lot.]

[See illustration of part]





[NUMBER 429]

IMPORTANT LOWESTOFT SERVICE WITH NEW YORK STATE ARMS



[434]

[431]

[433]

TOP ROW: NUMBERS 431-432-431

431. THREE ARMORIAL MUGS

*XVIII Century*

Cylindrical mugs graduated in size and matching the preceding tea service.

*Heights 4¾ to 6¼ inches*

[See illustration]

432. COVERED PITCHER WITH AMERICAN EAGLE DECORATION

*XVIII Century*

Barrel-shaped with slightly domed cover and entwined branch handle, decorated on either side in *rouge de fer*, green, and gold with an eagle with spread wings clutching a bolt of arrows and an olive branch in its claws. Dotted red, blue, and gold conventional borders. Handle repaired.

*Height 9¼ inches*

[See illustration]

433. THREE PLATES WITH SCENES FROM THE PASSION *XVIII Century*  
Decorated in India ink touched with gold with the Nativity, the Crucifixion, and the Resurrection; decorative floral borders. Rare.  
*Diameter 9 inches*  
Collection of Edward A. Crowninshield, Stockbridge, Mass.  
[See illustration of one]
434. PLATE WITH ARMORIAL ESCUTCHEON AND MONOGRAM *Dated 1763*  
Finely painted in colors and gold, the armorial cartouche crested with two winged figures holding a crown and enclosing a monogram, the date below. Very rare. *Diameter 9 inches*  
[See illustration]
435. TWO CREAMERS WITH MYTHOLOGICAL AND GENRE SUBJECTS *XVIII Century*  
One painted in colors with a monk and a woman, the other in India ink with Dutch figures outside of a cottage. *Height 4 inches*  
Collection of Edward A. Crowninshield, Stockbridge, Mass.
436. CHILD'S DECORATED TEA SERVICE *Late XVIII Century*  
Comprising spherical teapot and cover, sugar bowl and cover, tea caddy, eight handleless teacups, six chocolate cups, waste bowl, seven saucers, and a spoon tray. Painted in rose, green, and gold with medallions enclosing a monogram; also tiny sprigs of flowers. [Lot.]
437. MOURNING PLATE *Late XVIII Century*  
Centre painted in blue, green, and gold with an urn under willow; the border with twisted ribbon and sprigs of flowers. Traditionally associated with the martyrdom of Louis XVI and Marie Antoinette. Rim slightly chipped. *Diameter 9¾ inches*





[NUMBER 438]

ORIENTAL LOWESTOFT SERVICE WITH AMERICAN SHIP DECORATION



## 438. TEA AND COFFEE SERVICE WITH AMERICAN SHIP DECORATION

*Late XVIII Century*

Comprising a lighthouse-shaped coffee pot and cover, cylindrical teapot and cover, two-handled sugar bowl and cover, helmet-shaped cream jug, oblong tea caddy, four cups, four saucers, a small platter and plate. Cups and saucers differ slightly in design. Each piece decorated in India ink, colors, and gold with an American war vessel flying the Stars and Stripes. Blue and gold star-dotted border. One piece imperfect. [Lot.]

[See illustration]

## 439. BARBER'S BASIN WITH THE ARMS OF NAMUR

*XVIII Century*

Decorated in iron red, blue, and gold with the town arms, titled *Nameur*.

*Diameter 10¾ inches*

## 440. TWO DECORATED CUPS AND A SMALL TRAY

*Late XVIII Century*

Painted in India ink and colors with urns and escutcheons; blue and gold star-dotted borders. Together with a Nanking eggshell blue and white cup and saucer, with a European scene. [Lot.]

STAFFORDSHIRE, BRISTOL, AND SUNDERLAND  
LUSTREWARE

## 441. WEDGWOOD SILVER RESIST LUSTRE MUG

*Circa 1800*

Cylindrical, reserved in white with vine leaves; age-cracked.

*Height 3½ inches*

## 442. SUNDERLAND PINK-LUSTRED PITCHER

*Circa 1790*

Molded and lustred with figures of ships, Bacchic subjects, and grapevine.

*Height 5 inches*

## 443. TWO STAFFORDSHIRE COPPER LUSTRE AND BLUE PITCHERS

*XIX Century*

Decorated in colored slip with a child with pet dog, on blue band.

*Heights 5 and 5½ inches*

## 443A. TEN LEED'S TRANSFER-PRINTED QUEENSWARE SHIP PLATES

*Late XVIII Century*

Printed in black with an American three-masted sailing ship flying the Stars and Stripes; molded feather edge. [Lot.]

*Diameter 10 inches*

444. STAFFORDSHIRE COPPER LUSTRE PITCHER *XIX Century*  
 Decorated in hand-colored transfer with groups of women and children  
 in a garden landscape; spout chipped. *Height 6½ inches*
445. STAFFORDSHIRE COPPER LUSTRE "PRESIDENT HARRISON" MUG *XIX Century*  
 Printed in black on buff band, with bust of Harrison and log cabin.  
*Height 3½ inches*
446. STAFFORDSHIRE SILVER LUSTRE LARGE PITCHER *Circa 1820*  
 Pear-shaped, entirely lustred; rim chipped. *Height 7¾ inches*
447. LEED'S SHIP-DECORATED QUEENSWARE BASKET AND STAND *Circa 1790*  
 Oval sweetmeat basket and stand pierced in lattice pattern and printed  
 in black with the ship *Constitution*. Rare. [Lot.] *Length 10¾ inches*
448. ELEVEN BRISTOL PURPLE LUSTRE AND POLYCHROME  
 CUPS AND SAUCERS *Circa 1815*  
 Gaily lustred and painted with vine leaves and berries, in a white ground;  
 the borders serrated. [Lot.]  
[See illustration of two]
449. WEDGWOOD SILVER RESIST LUSTRE AND CANARY YELLOW PITCHER *Circa 1800*  
 Choice piece reserved with foliage vines in yellow in a ground of bril-  
 liant silver lustre; slight repair on rim. *Height 5½ inches*  
[See illustration]
450. TURNER SILVER LUSTRE PITCHER *Circa 1820*  
 Neck decorated in white slip with a band of grapevine and flowers.  
*Height 6 inches*  
[See illustration]
451. WEDGWOOD SPLASHED PURPLE LUSTRE COW CREAMER *Circa 1790*  
 Figure of cow forming a receptacle, in beautiful splashed gold tinged  
 purple lustre; cover slightly chipped. Very scarce. *Length 6½ inches*  
[See illustration]



[453]

[454]

[455]

AT CENTRE : NUMBERS 450-451-452

TOP ROW : NUMBERS 448-449-448

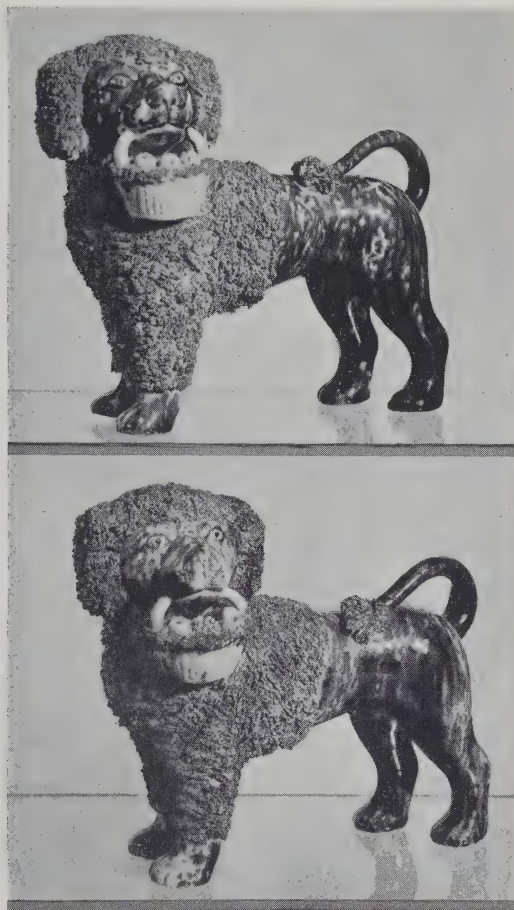
CHOICE GROUP OF ENGLISH LUSTREWARE

452. STAFFORDSHIRE SILVER RESIST LUSTRE AND BLUE PITCHER *Circa 1800*  
 Reserved in white, touched-up with cobalt; bands of grapevine in a  
 ground of silver lustre. Spout chipped. Choice piece.  
*Height 5¾ inches*  
 [See illustration]
453. BRISTOL PURPLE LUSTRE SHAPED PITCHER *Circa 1790*  
 Molded with panels of flowers and fluting, heightened with lustre.  
*Height 5 inches*  
 [See illustration]
454. BRISTOL PINK RESIST LUSTRE JARDINIÈRE *Circa 1800*  
 Semicircular, the sides molded with arched panels enclosing reserve bas-  
 kets of fruits in white resist. On three feet; one foot restored.  
*Length 8½ inches*  
 [See illustration]
455. STAFFORDSHIRE SILVER LUSTRE AND BLUE PITCHER *Circa 1800*  
 Reserved in white with figures of rustics engaged in rural occupations,  
 heightened with blue in a ground of silver lustre. Fine example.  
*Height 4½ inches*  
 [See illustration]
456. STAFFORDSHIRE SILVER LUSTRE TEA SERVICE *XIX Century*  
 Comprising a teapot, cream jug, sugar bowl, waste bowl, six cups and  
 six saucers, entirely lustred; one piece repaired. [Lot.]
457. STAFFORDSHIRE SILVER LUSTRE THREE-TIER JARDINIÈRE *Circa 1820*  
 Of castellated form, comprising three oblong receptacles with a spout at  
 each corner and with gadrooned borders; slight repair. *Height 10 inches*
458. PAIR STAFFORDSHIRE COPPER LUSTRE AND BLUE VASES *XIX Century*  
 Baluster-shaped with double spout, encircled by blue bands and with  
 baskets of flowers in colored slip; one vase chipped. *Height 6½ inches*
- 458A. PAIR DAVENPORT GOLD-LUSTRED LARGE PITCHERS *Circa 1840*  
 Of brown stoneware entirely covered with pale golden lustre; lower part  
 of shell form. *Height 9½ inches*

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*Illustration of numbers 452 to 455, inclusive, appears on the preceding page.*





[NUMBER 459]

## 459. TWO TORTOISE-SHELL GLAZED FIGURES OF POODLES

*Bennington, Vt., 1840-50*

Well-made figure of a half-clipped poodle, the hindquarters, feet, and face glazed a rich tortoise-shell color; carrying a basket of fruit in its mouth. Rare.

*Length 9½ inches*

[See illustration]

460. STAFFORDSHIRE COPPER LUSTRE AND BLUE COVERED BOWL  
*XIX Century*  
Two-handled bowl, the sides and lid with flowers in colored slip, on blue bands. *Diameter 8 ½ inches*
461. STAFFORDSHIRE COPPER LUSTRE AND BLUE TEAPOT AND BOWL  
*XIX Century*  
Both pieces decorated in colored slips with figural vignettes, on blue bands. [Lot.]
462. SET OF THREE DAVENPORT PINK LUSTRED SPORTING PITCHERS  
*Circa 1840*  
Shell-shaped with flaring rim and scroll handle; printed in black with sporting subjects, otherwise entirely lustred. *Height 9 inches*  
From Rochel & Thomas, London
463. TWO DAVENPORT PINK LUSTRED SMALL PITCHERS  
*Circa 1840*  
Similar in shape to the preceding but smaller. *Heights 5 ½ and 6 ½ inches*  
From Rochel & Thomas, London
464. PAIR "BATTERSEA" ENAMEL SALTS  
*Circa 1800*  
Circular, on three feet, painted with landscape vignettes in a royal blue ground. *Diameter 2 ¼ inches*
465. SEVENTEEN TWO-PRONG FORKS  
*XVIII Century*  
With silver ferrules and spiraled blue enameled or porcelain handle. Together with a Rockingham small china figure of a poodle. [Lot.]
- 
- 465A. THREE LARGE SHOWCASES  
Equipped with glazed doors, shelves, and reflectors. White enamel finish. As exhibited.

{END OF SALE}



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